

SEVEN DAYS

SEVEN DAYS
 VERMONT
RESTAURANT
 week
 APRIL 25-MAY 4



Under the Influence

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TRASH TALK

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Vermonters face waste regs



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Dan Solles on Waking Windows 4



EATING VERMONT

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Restaurant Week reviews

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Schooling the SUPER

Ruffington Superintendent Jeanne Collins can't let up for a moment until next spring, but the mayor and some city councilors want her to leave sooner (like now).

District leaders, a cast of financial misdeeds have led to consecutive deficits in the Budington School District, recently forcing the school board to reevaluate its 2010 budget. Now the board must ask voters to approve a budget that actually raises taxes the one rejected in March. The city is also anticipating a few items for the January election. See the associated tax problem.

During a Davenport City Council meeting Monday night, councilors Matt Tracy (D-Ward 2), Vince Brennan (D-Ward 3) and Dave Harbort (D-Ward 4) voted for "new leadership" within the school district administration. Also present reported on the Seven Days DR Message Blog. When it came time for the mayor to speak, he also called for "change in school administration leadership."

After the meeting, Tracy and Hartwick revealed to *Prose* that they'd been talking about Collins. And Weinberg's spokesman Mike Kanavick said the major thought that "it is important the subject of racism" should be noticed.

So far, however, Collins doesn't appear to be voting his pressure. In an email after the meeting, he wrote, "I disagree with the mayor about replacing leader ship. This is not the time to change leadership. I personally am committed to continuing to do my job and default is to sit for the schools and all of our students."

Collins said she hopes the school board bows to her and in a different, small, unattended board meeting on Sunday she made a case for why they should. "There is never consensus in the country, the district does have its finances under control and is poised in the very near future to be in the black, running efficient, viable schools."

Board chair Patrick Mullooly and source: chair Mike Gill declined to respond on grounds that it's a personnel matter.

At the meeting, six cautions pressed school board members to begin rectifying the budgeting errors of years past, but they shopped a resolution giving them more power over the school budget. Currently the board disallows the cautions' approval to bring a budget before voters, but the resolution asks the charter change committee to explore the possibility of making that a requirement — *about in 2004*, it says.

The resolution also "strongly urged" the school board to accept the Weinberger administration's proposal to immediately install its chief administrative officer (CBO) as the school department's financial administrator for the next two fiscal years.

Councillor Guri Wright (PL Ward 4) described the resolution as "a partnership not a takeover".



De laetere: 1. 11. 1914

MAYOR MIRO WEINBERGER'S SPOKESMAN TOLD SEVEN DAYS THE MAYOR THOUGHT THAT "AT A MINIMUM, THE SUPERINTENDENT" SHOULD BE REPLACED.

facing facts



NEW! QUANT

The Fletcher Free Library has decided to lock its public restrooms after finding one too many toilets clogged with drug paraphernalia. Staff



FROM TIME

Oracle BOM Version

will become the first UK state to require the labelling of genetically modified foods. Almost everyone – the De and Ps – agreed on this one.



CHILLING EFFECT

Vermin polars are among the most vicious predators of the High Polar Plains. Challenge it here, they're dangerous, but they seldom harm man or his house.



ESOM.COM

Junior North Rogers
in Vermont Island,
has hosting a private
screening of his new
feature film for
UVM's Phi Kappa
Alpha. The book
is called *STYL*, for
Rogers' pet name.
A film is required

\$17.8 million

That's how much Green Mountain Power is getting from Rate pay to reward Yonkers as a result of a revenue share that paid off big over the past 12 months. It's a nice increased windfall.



TOP FIVE

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- **"Their Regimen Causes an Outbreak in One May 7 Of Mangled Horses: The Colorado State Fair board is investigating a case of its new move for a University of Vermont facility."**
- **"WTF: Vermont's maple syrup signs: Chocolate syrup" by Vermont State Fair board is investigating a case of its new move for a University of Vermont facility."**
- **"Inhibition of Sex Beers: Vermont's State Fair board is investigating a case of its new move for a University of Vermont facility."**
- **"Why a State of Vermont with Local Food? Vermont's State Fair board is investigating a case of its new move for a University of Vermont facility."**
- **"Local & Company: Vermont's State Fair board is investigating a case of its new move for a University of Vermont facility."**



tweet of the week:

The sun is shining, and the first person who said "Good morning" to me this weekend was a gentle soul. It's going to be a good day.



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TUESDAY
MAY 13



TUESDAY
MAY 20



TUESDAY
MAY 27

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Under the Sun by



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uppers in the classic 2016 stuck episode

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SEASON

Farm-to-Bottle

WEDNESDAY, APRIL 30

Are colder apples more valuable than "eating" apples? Will Vermont become **other** be able to rely solely on local grains and hops? Just how many people travel to Vermont to sip our drinks? Join a trio of drink producers — as well as UVM agronomist Heather Darby — as they discuss the challenges and opportunities of Vermont's growing beer, wine, cider and spirits industries. Free samples from our sponsors and light hors-d'oeuvres available before the discussion.

- Sam Grunstein, Manager, Lincoln Peak Vineyard
- Heather Darby, Agronomist and soils specialist, University of Vermont Extension
- Joe Bennewell, Whiskey distiller, Vermont Spirits
- Kris Nelson, Co-owner, CROWN Cider

South End Kitchen, 720 Pine Street, Burlington, 5-30-7 p.m.
\$10VP required at vermontrestaurantweek.com. \$5 donation. Info: 866-0202



The Bartender Brawl

SATURDAY, MAY 3

Don't throw in the towel yet! Finish your Restaurant Week adventure at this rarely cooked competition. Choose sample different batches of "seasonal punch" featuring Vermont **Spirits** Black Snake Whiskey made by local bartenders. The winning recipe, determined by your votes, will be named the signature cocktail of next year's Vermont Restaurant Week. Come show your support, taste some creative mixtures and sample cheese from Vermont Creamery at the festival's final event. The bartenders are:

- Ross McElroy, Red Square
- Megan McGinn, Inn of the Wood
- Ellington Wells, Pizzeria Verita
- Jayson Willett, Crop Bar
- Krysta Schenck, Solte Bar

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MUST SEE MUST DO THIS WEEK
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1

SATURDAY 3 RISING STAR

While Sarah Blacker (pfeffer) describes her music as "sundress rock," the *Boston Herald* deems her "Boston's delightful folk nymph." So when right? It turns out they both are. The singer-songwriter's genre-bending tunes, artfully diverse musical tastes, and endorsement by her growing fan base, all her winning Female Performer of the Year at the 2012 New England Music Awards.

SEE CALENDAR LISTING ON PAGE 38

2

THURSDAY 5 SUNDAY 4 Feel the Beat

Overton Woodcock transforms into a frenzy of music, comedy, art, and film at *Waking Woodcock 4*. This hybrid of local legend and multi-media ecogen and artist who plays the Irish day over four days. An outdoor stage and local residents such as the Monkey House and Oak Hill meet a wide variety of energetic performances.

SEE STORY ON PAGE 38; INTERVIEW ON PAGE 38; SOURCES ON PAGE 38; AND CLARIFIED ON PAGE 38, 39 AND 40



3

FRIDAY 2

Taking New Steps

Phobias recognizes the possibilities of these words. In other words, it's a movie. It's a story about a 15-year-old boy who is struggling with his phobias. The film is a story about a boy who is struggling with his phobias. The film is a story about a boy who is struggling with his phobias. The film is a story about a boy who is struggling with his phobias.

SEE CALENDAR LISTING ON PAGE 38

4

WEDNESDAY 7 In Context

Many people associate Vermont with maple syrup, fall foliage, and its unique charm. But what about the Vermonters? Perspectives from the Green Mountain State includes these challenges, focusing on the local economy, the environment, and the state's role in the world. The film is a story about a boy who is struggling with his phobias.

J. Kevin Gifford, Michael Huber, David Daniels, and Kristin Peterson bring you this unusual story collection.

SEE CALENDAR LISTING ON PAGE 38

5

WEDNESDAY 30 Adventures in Agriculture

Planting and harvesting established Vermont is difficult enough. Having to shape "virgin" forests into arable plots requires not only ingenuity but also determination. The documentary *Wild Farming in the Northeast* tells the story of the challenges and triumphs of the region's farmers. The film is a story about a boy who is struggling with his phobias.

SEE CALENDAR LISTING ON PAGE 38

6

WEDNESDAY 7 Good Genes

It's hard to think of a more quintessential Vermont icon than the maple. And today, thanks to the Vermont State Department of Forestry, the maple is a symbol of the state's rich history. The film is a story about a boy who is struggling with his phobias.

SEE CALENDAR LISTING ON PAGE 38

7

ONGOING Bird Watching

Most of us could identify a turkey in a minute. But what about a more obscure species? *Birds* is a story about a boy who is struggling with his phobias. The film is a story about a boy who is struggling with his phobias.

SEE REVIEW ON PAGE 78

Keywords: child sexual abuse; disclosure; self-blame

At least one candidate is already taking the new regimen for a test drive. **JOHN BAKER**, the little-known Democrat seeking to depose Republican Lt. Gov. **PAUL SCOTT**.

"I think money is politics is a problem, plain and simple," says Baker, a Jeffersonville resident and second-seeker at the Spruce Peak Performing Arts Center. "And I think that public financing is one of the ways to address the problem."

In order to qualify, Baker will have to raise \$125,000 from at least 750 Vermont voters contributing \$50 or less — all by June 12. If he does, the payout is big: \$30,000 in public funding for his primary election bid and, if he wins that, another \$150,000 for the general election.

Under the new rules, gubernatorial candidates can qualify for \$150,000 and \$450,000 for the primary and general election periods, respectively. But they have to raise \$15,000 in small contributions from 1,500 people by that same deadline.

Whether Vermont's public financing system is robust enough to propel a candidate to office remains an open question — even with an recent doubling. The last time it was deployed successfully was in 2000, when the incumbent lieutenant governor, Democrat **DAVID BAKER**, used it to defeat an upstart Republican challenger named **DAVID CROUCH**. Progressive gubernatorial candidate **ANTHONY POLLARA** also tapped the fund that year, as did Progressive LG candidate **STEVEN HENNINGSEN** in 2004.

Given the prohibitive costs of running a competitive gubernatorial race, it's unlikely any candidates for the state's top office will avail themselves of public financing this year. Possible Republican contender **NEEDS COUSINS** says she won't, while Shattuck has already dis-qualified himself by raising money before February 15, when candidates seeking public financing can begin to campaign.

But in the race for LG, \$100,000 could make even an unknown Democrat like Baker competitive — particularly in this left-leaning state.

In 2000, Scott spent just \$180,000 to defeat Democrat **STEVEN HENNINGSEN**, who spent \$180,000. And in 2012, Scott outspent the equally unknown Democrat/Progressive **CANDIDATE DEAN** \$120,000 to \$45,000, and beat her by just 10 to 40 percent.

Scott, who's got \$48,000 in the bank, says he won't be joining Baker in seeking public financing.

"I would rather give people a chance as to whether or not they would like to contribute to my campaign," he says.

Zing!

As far whether Baker will make in February contributions to qualify remains to be seen.

"I would say that I'm 10 percent of the way there," he says. "I think that's a pretty good place to be at this time. I've only been

out for a month, with no name recognition, and I have another six weeks to go."

Also up in the air: whether Democrat or Progressive will field a better-known candidate to depose Vermont's sole statewide Republican by the June 12 filing deadline.

That sound you're hearing? Crickets.

Media Notes

When **MOBILE NEWS** brought the *Shore Reporter* 16 years ago this week, he thought he'd hold on in or far times to live — then it all came crashing down.

"But I blew past that week and I got to year 14 or 15 and I was like, 'Ole, I'm 14, 49, 50. What's this going to look like? How's this going to feel?'" Dube says.

Last October, Dube quietly sold a 49 percent stake in the *Reporter* and the *Waterbury Record*, which he founded in January 2001, to two California investors. He first disclosed the sale earlier this month in an editorial, explaining that he'd wanted the new arrangement to get before publishing it.

Dube's new partners, **BOB MILLER** and **NOEL GARNETT**, own a trio of weeklies in Southern California. Miller, a former president and CEO of Time Inc. Ventures and the youngest publisher in the history of Sports Illustrated, also owns *Yankee* magazine. Garnett serves as senior vice president at GrindMedia, a California-based sports and entertainment company.

According to Dube, he secured Vermont for potential local owners to no avail.

"Over the past half decade and in the past few years, I had offers and the opportunity to sell," he says. "But none from within Vermont and none that were acceptable to me or were in the best interests of the communities we serve or my employees."

Though they're not exactly Vermonters, Dube concedes, Miller and Garnett have been going to know the state and are committed to making the two papers succeed. For now, the new team isn't planning any major changes to the papers or their staffing levels, Dube says.

Will he eventually sell his remaining shares to his new partners?

"My long-term plan for the *Shore Reporter* and the *Waterbury Record* is to find a sustainable, viable operating system for the place," Dube says. "Will I be here forever and ever? Very unlikely. Will I be around and involved? For sure, but not to the extent I can right now." ☺

INFO

Letters to Paul: letters@paulvt.com or 12 noon

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Alleged Winooski Heroin Dealer Says Cops Exaggerated Her Role

BY MARK DAVIS

Yes, she sells heroin. Dorene Hey doesn't deny it, but she has no plans to stop and is willing—even eager—to explain why.

Sitting at her kitchen table in the Winooski apartment police have raided twice in recent weeks, she wanted to make one thing clear: Investigators have exaggerated her influence, and the 47-year-old grandmother, by misrepresenting her LaFontaine Street home as a destination and local headquarters for out-of-state heroin sales.

Hey pointed to two big pots of water sitting atop her stove. She said the gas had been shut off, so she uses the electric appliance to heat water whenever she needs to wash the dishes or bathe.

"If I'm so big-time, you'd think my kids would be paid," Hey said. "I am not a criminal for people coming from out of state. You see, I don't know how they got that. Yes, I have made some mistakes and I admit what I have done, but I am not seeing this dealer I have nothing."

Hey was arrested and charged with selling heroin in March during a go-down raid that local police conducted with the help of a U.S. Customs and Border Protection helicopter.

Shortly after the arrest of that incident appeared in seven days, Hey needed out to talk about her arrest and the accusations police have made against her.

While declining to discuss specifics about her legal situation, Hey said that she both uses and sells heroin but is no danger to the public.

In fact, she accused police for selling in a helicopter and transporting her arrest as a major case. Police found drug paraphernalia — but no heroin — in the house.

"The taxpayers paid all that money — for what?" Hey said. "I'm filling up: It was a waste of time, an everybody's part."

Hey argued for a distinction that defense lawyers say is valid but is often lost on the police and general public: Many drug addicts sell small quantities of the drug to support their own habits, but aren't drug dealers, as most people imagine them.

Hey said that she fits that description. "I sold enough that I could get what I need for nothing," she said.

You don't have to sell a large quantity of heroin to be charged as a drug dealer in Vermont. Under state law, anyone



She says Hey grows numb from where she said was confusion about the police.

caught selling 200 milligrams of heroin — the equivalent of two "bags" under commonly accepted standards — faces up to 10 years in prison. Dealers can be charged as "traffickers" and face up to 30 years in prison if they are caught selling 25 bags of heroin, or roughly 2.5 grams. By comparison, the actor Philip Seymour Hoffman was found dead with more than 45 bags of heroin, and there have been no allegations or reports that he was dealing or trafficking.

Local law enforcement says that Hey is more than a harmless drug user. She's linked to a number of cases over a long period of time in Chittenden County, and Winooski Police Chief Steve McQueen.

Police had investigated Hey for weeks before her arrest, according to court papers. They charged her with selling two bags of heroin, for \$20 each, to undercover informants. The same "customers" also bought the drug from a number of Hey's associates, including her estranged boyfriend, Joel Griffith.

Hey is also facing a charge of buying stolen property — she allegedly exchanged heroin for an Apple laptop stolen from a Burlington home — to which she's pleaded not guilty.

"I don't know if you guys have heard of her yet," the alleged laptop thief told investigators, according to a police affidavit. "She is a pretty big drug person."

Hey's name also came up in drug cases in which she hasn't been charged. The U.S. Attorney's Office earlier this year charged a Brooklyn man, Thomas Parker, of conspiracy to distribute heroin and crack cocaine in Vermont. According to federal court papers, Parker sold drugs to Hey and also paid her with an Apple iMac.

In court filings, federal prosecutors referred to Hey as "well-known heroin trafficker" and identified Parker as one of her "suppliers."

Hey initially denied these allegations and said she only remembered sharing a pizza with either Parker or his partner — she couldn't remember which one.

Later in the same conversation, her memory improved.

"I did get something from him, yes and I sold half of it in order to pay for mine," Hey said. She said she uses heroin to self-medicate for an array of health problems, most of which are related to what she says is a degenerative disc disease in her back. She stoops noticeably when she walks.

"I use heroin as replacement for medication," Hey said. "I don't get out of my mind."

Before turning to heroin about 18 months ago, Hey said, her life was normal, almost boring.

She was born in Providence, R.I., adopted into a family she described as "American" and attended the local high school. She worked at an ice cream scoop shop in her free time and, after graduating, transitioned into several waitressing jobs.

Hey said she dreamed of opening her own restaurant. She was going to call it "Moores (Is)" — her longtime nickname that is now her street name, according to police.

But life got in the way. She had two children: Dylan Wright, now 22, and a daughter, who is now 17. Hey said she went back to school to get a nursing assistant course. Eventually, she finished her long-term boyfriend, Griffith, in Vermont, where they settled in South Horn. She and she worked for a spell at Burlington Health & Rehab, until her back started acting up. At home, she said, she cultivated a garden and made her own pasta sauce from her freshly grown tomatoes.

"I did all that stuff," Hey said. "I was the mother. At the end of the school year I would pay for the pizza party I've done all the things I should do as a mother, until the last year and a half."

Hey started using drugs because of her worsening back problem, she said. She claimed to be coping with prescription oxycontin until evidence of cocaine showed up in a routine medical test. "I swear I wasn't using," she said, but the doctor nonetheless pulled her prescription.

Now, Hey and she uses heroin three times a day — "just life if I was on a prescription."

She didn't give any specific reason for moving to Winooski less than a year ago. But when being in town, Hey

admitted, she has regularly dealt heroin. She claimed to have an ethical code: She doesn't sell to children, she said, or to anyone she doesn't know. (She was apparently acquainted with the confidential informers who ruined her bar.)

And — a point in which she takes particular pride — Hey said she never sells anything that she hasn't tried herself. She wants to make sure her product is both effective and safe.

"I was a guinea pig," she said.

Her second-floor apartment doesn't look like a drug den. A living room bookcase is stacked with board games including *Yakuzo*, *Baldernish* and *Scattergories*. A box of Cap'n Crunch cereal sits on the kitchen counter, along with dirty dishes, neatly stacked. There are a few decorations

**IF I'M SO BIG-TIME,
YOU'D THINK MY BILLS
WOULD BE PAID.
I AM NOT A CONDUIT
FOR PEOPLE COMING
FROM OUT OF STATE.**

DEIRDRE HEY

on the walls, and a shelf in the kitchen features framed photos: her smiling daughter in a school picture; her son kneeling on the turf in a football uniform; her father with a white, flowing beard.

Hey spent a few minutes politely relating the stories behind each image. And then, usually as if remarking on the weather, she mentioned that she'd used heroin only an hour or two before.

"Do I look like a junkie?" she asked.

Though she has large, hand eyes, Hey looks older than she is. Her hunched back has a lot to do with it, but her face is weathered. She does her best to make a visitor feel at ease, but she talks nervously, one sentence slumping slightly into the next, with only an occasional nervous laugh providing the chance to get a word in edgewise.

She wasn't alone on that particular afternoon. Her son, Wright, was there, along with Heather Casey, 38, a woman who considers Hey something of a mother figure.

Although both were friendly, neither wanted to sit down and talk to a journalist. Though Casey did have something she wanted to get off her chest.

She was also arrested in the back-cupboard war with Hey and charged with

wisdomense retail theft as a warrant that had been issued weeks before. She said the publicity has made her life a lot more difficult. Like Hey, Casey said she struggles with drug addiction but doesn't view her personal problem as a threat to the public.

Less than 12 hours later, Casey would be back in the news, along with Wright, for trying to rob a Whole Foods convenience store.

Walking along Mulletts Bay Avenue that evening, according to police records, the duo apparently hatched a scheme to get some easy money. When they got to the Fast Stop, Casey went inside and pretended to have a gun inside her hoodie. She demanded money from the clerk while Wright watched

outside, according to police affidavits.

Called to the store, police immediately contacted Hey, who told them she did not know where Casey was. Officers visited Hey's apartment anyway, and found Casey "hiding in an attic crawlspace under a pile of newspapers," according to an affidavit. Wright was found at a nearby apartment.

Both Casey and Wright pleaded not guilty to the charges, and their public defender, Steve Johnson, declined to comment.

Hey sat in the gallery during their arraignments, with her grandson — Wright's 13-month-old son. When the little boy cried out, disrupting courtroom proceedings, she tried to calm him down.

After the court hearing, Hey said her son belonged in drug treatment, not in prison.

But she isn't interested in getting clean. Sure, she has thought about it a few times, but Hey is skeptical that clinicians would give her medication strong enough to replace the pain-numbing effects of heroin.

It would just hurt too much, she said. "I can't," Hey said. "I think I'd rather be dead." ☐

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Mandatory Composting: Coming Soon to a Trash Can Near You

BY KATHY HILL

Hold on to your apple cores, Vermonters: Starting this summer, the state is making big changes in the way it manages food waste.

Two years ago, lawmakers passed Act 148, also called the Universal Recycling law, and Vermont became the first state to enact an all-out ban on food scraps in landfills. The new rules, which will be introduced over the next six years, constitute the biggest policy change in statewide trash handling over the last three decades.

By 2016, all Vermonters will be required to separate their organic food waste from trash and recyclables.

Six years might seem like a long way off, but for the biggest producers of food waste — those generating at least two tons a week, and located within 20 miles of a composting facility willing to take their scraps — the first phase of Act 148 begins this summer. In January, the state contacted roughly 770 commercial customers that seemed to fit in that category, including Fletcher Allen Health Care, Whole Foods and local colleges. They'll have to be more diligent about disposal as of July 1.

"Half of the customers we talked to said, 'OK, it's the law. It's the right thing to do. Tell me how we can make this work,'" said Joe Stangor, the sustainability director at Myers Container Service, which picks up trash, recycling and compostable materials in northern Vermont. They've been reaching out to Myers customers on the state's list, as well as other potential customers, to offer assistance with the new state rule. "Some are saying, 'Go to hell!'"

In 2008, the food scrap rule expands to include customers who produce half as much food waste as the big institutions: 52 tons a year, a category which includes many larger-volume restaurants. Next year also as a part of Act 148, a ban on recyclables in landfills takes effect — the first statewide mandate for recycling.

Most Vermonters are accustomed to recycling. It's the new rules for food waste that have many trash haulers, companies and businesses asking themselves, with varying degrees of optimism: Will Vermont be ready?

"The question within the compost community, since Act 148 passed, was, how would we ramp up to have the infrastructure needed to accomplish



Michael Morris

the stated goal," said Karl Hammer, the president of Vermont Compost Company in Montpelier.

Hammer said that his own company can handle more organic material — he has another permitted site he's never used — as long as there's an effective way to eliminate contaminants, such as plastics, from the compost stream. But Hammer doesn't believe there are enough facilities in Vermont to accommodate all the food waste the new rule is likely to generate.

Statewide, he said, "We just plan don't have the capacity."

Similarly, Hammer said he's heard grumbling from smaller trash haulers who are trying to figure out how they can carry compost — which has to be in a separate truck, or a separate section of the truck, from the garbage — without adding significant expense, equipment or personnel.

"There have over 100 trash haulers in Vermont," said Stangor, "and there are only a handful who are really capable of doing compost right now."

Some see that as an opportunity. University of Vermont senior CJ Kimbrell started picking up compost from a landfill of residential last October. He used

a friend's Jeep to ferry food scraps to Chittenden Solid Waste District's composting facility in Williston, and has since upgraded to a pickup truck. Now a certified DSWD hauler, Kimbrell relies solely on word-of-mouth referrals. He currently has 20 residential customers who each pay \$10 a month for weekly pickup.

He's already thinking about ways to grow and diversify the business. Long-term, he's interested in building anaerobic digestion, which can turn food waste

into energy. In the short term, he's considering adding a C&A delivery option to the same people from whom he and his partner pick up compost — in other words, promoting food, then picking up the food scraps later.

With its plan to build facilities, Act 148 is designed to let existing trash-hauling businesses adjust and make necessary investments in infrastructure — while encouraging start-ups like Kimbrell's to fill in the gaps. Josh Kelly, an environmental consultant with the state's solid waste management program, suggests state grants to would-be composters, who need technical assistance or expertise to get their operations up and running.

He said the new law comes at just the

right time. "It seemed timely to really act in a big way," Kelly said. "This is the future of solid waste."

The "future" of solid waste is already here — at least in some spots around the country. Seattle, San Francisco and Portland all have bans on food scraps in landfills. New York City is moving in that direction, too. Other states have also enacted partial bans on food waste, though none has been as aggressive as Vermont.

Numerous Vermont businesses and restaurants already separate food waste from their trash, some of which end up feeding local livestock. University of Vermont is one example. It has been diverting food waste for decades, and in recent years expanded food collection from the dining halls to its offices and other buildings. Every week, UVM keeps an average 95 tons of food scraps out of Vermont's sole landfill.

The university's experience is instructive for other large organizations now facing the Act 148 requirements.

"Lately we've been getting a lot of phone calls," said Erica Spiegel, UVM's solid waste manager. Who is calling on UVM for guidance? Among others, the Vermont National Guard. "They're saying, 'Hey, we have to do this thing. How are you doing it?'"

In most venues, organic material still

THIS IS THE FUTURE OF SOLID WASTE.

JOSH KELLY



Chickadees Take Waste On Its Last Journey by Cassidy

makes up a large portion of what goes into the average trash can. When the CSWD conducted an analysis of the area's "municipal solid waste" — that is, garbage from residences and businesses — it found that only 40 percent of it belonged in a landfill. More than a quarter of what residents and businesses throw away could be recycled, and nearly three — 41 percent — is headed to its organic

material that could be composted. That's a lot of orange peels and banana skins. Why compost?

First, the state's only operating landfill is located in Conway, at the heart of the Northeast Kingdom, 55 miles from downtown Burlington. Instead of taking up precious space in a rapidly filling dump, Vermont's organic material could be diverted from the waste

stream and composted much closer to home, whether you live in the Queen City, Montpelier, Rutland — pretty much anywhere, except Newport.

"We're trucking trash to Conway that doesn't need to go there," said Michele Morris, the business outreach coordinator at CSWD — specifically, 89,700 tons in fiscal year 2014, of which more than 28,000 tons could have been diverted to

a compost facility, such as CSWD's in Williston.

When food scraps do end up in the landfill, they decompose slower than they do in a compost pile. They also produce more methane gas component — as they break down.

Plus, it's a wasted opportunity. As Joe Pagan, a vice president at Casella Waste Systems, puts it, "Is there something in them that has a higher and better use than just sitting in a landfill?" Casella is using a methane digester to turn food waste into energy as part of an experiment in Massachusetts.

But the simpler use is the most obvious one: as a soil amendment.

To that end, three years ago, CSWD started operating Green Mountain Compost in Williston, where food scraps are transformed into dark, rich compost over the course of seven to 12 months.

The facility suffered a nearly \$1 million setback the following year, when its product was contaminated with herbicide and withdrawn from garden stores all over Chittenden County. Last week, operations at the compost facility were back to normal, more careful collection policies, coupled with stronger testing, are designed to keep the problematic herbicides at bay. There was an early smell in the air at the facility, but no unpleasant odor.

COMPOSTING: WAFB

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JOHN HARDY
ONE OF A KIND - ONE OF A KIND AT A TIME, EACH BY HAND

UVM's Complex Systems Symposium Lives Up To Its Name

BY CATHY REIMER

We're living in a data-rich world. Many of the devices and tools we use daily collect information about us — think smartphones, Fitbits and web browsers. And we're sharing our data with each other in an unprecedented rate. Twitter users alone generate more than 50 million tweets per day.

This information explosion — aka Big Data — is creating all kinds of new opportunities to study and predict behavior, and the University of Vermont is taking advantage of them.

That was one takeaway from "Predictions: The Next Big Thing," an event last Monday at UVM's Davis Center that investigated prediction science in the age of Big Data. The conference drew about 250 students, faculty and community members curious about how researchers are putting this new wealth of data to use. The presentations and projects spanned a dizzying array of fields — from biology to social science, natural resources to robotics. There he was barely enough time to digest even a few of the big ideas on display.

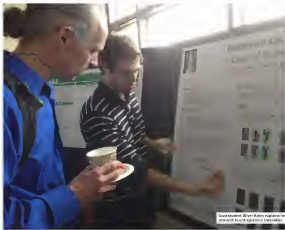
"Only one university is approaching Big Data the way we are," Provost David Rosenzweig said when he addressed the crowd in the Grand Maple Ballroom. UVM, he boasted, is "at the forefront" of this new field. "Big Data is the big buzz."

Rosenzweig was talking, in part, about the school's Complex Systems Center, which launched the event. Established in 2009, the interdisciplinary program aims to study the patterns common to complex systems, be they physical, biological, social or synthetic. Courses include "Chaos, Fractals and Dynamical Systems," "Stochastic Robotics" and "Thermal and Statistical Physics."

The center's "sobecap" logo depicts an octopus wearing a robot suit. Its tentacles have a remarkable reach.

MIT Media Lab director Cédric A. Hidalgo was among the presenters, along with Neil Johnson, a physicist from the University of Miami. Johnson spoke about how work predicting social trends using Facebook.

During the symposium's self-guided "poster session," sort of like an algorithms science fair, I wandered into the Livak Ballroom to peruse some of the dozens of student projects on display. There I met Alet Berger, who created a website



Grad student Alet Berger explains her research to a student at the Complex Systems Center.

that can predict how much money you have in your bank account.

At first glance, Berger's senior project, called "Using Crowdsourcing to Discover Correlational Relationships," was nearly impenetrable to this English major. But after several minutes of rapid-fire questioning, I was able to grasp what he was telling me.

The computer science and information systems major set out to build a web platform that can help researchers identify variables with a strong correlation to their object of interest. To test it, he invited people to use his website to complete a personal savings research survey. It started by asking them to reveal how much they money they had in their bank accounts. Then he asked

for their answers to a series of questions, such as "What is your net worth?" and "How many years have you been saving for retirement?"

Participants were also able to add questions to the survey that they thought might help him make the bank-account prediction more accurate; one helpful participant contributed 34 additional questions. Then crowd-sourced data helped him refine his survey. Every hour during the month-long experiment, his site retrieved and analyzed the data and generated a new equation that predicted the respondent's answer to the bank-account question. The site's predictions became increasingly accurate over time.

According to Berger's advisor, Complex Systems Center associate

director Josh Bengel, more than 3,000 people participated in Berger's project. Analyzing their responses allowed the undergrad to determine all sorts of things, from which questions correlate most closely to the bank-account answer to how many questions people were likely to contribute.

Berger is a fan of crowdsourcing. He noted its crime-fighting potential — crowd-sourced intelligence gathering helped police find the Boston Marathon bombers — and he mentioned the success of Wikipedia, the web's crowd-sourced encyclopedia.

Why did he choose the bank-account question? "It's numerical," he explained, which makes the data easier to analyze. And, he said, it's something people usually know. He ran another experiment asking how much money people use, and discovered that the most likely

BIG DATA IS THE BIG BUZZ.

DAVID ROSENZWEIG

you get consistent quality of food and service.

I guess I can't thank NECI, however, since they try to buy local ingredients. Oh, wait a minute. Yes, I can, because the aforementioned business does buy local ingredients. And their employees aren't paying \$30,000 a year to work there. They are, in fact, being paid to work there. Go figure.

My favorite part: How Thon began with an arrogant tone about how uncalculated Mr. Wagner's letter was, then continued on to suggest he was only fit for dining at the McDonald's drive-through.

lan@le
MIDDLESEX

BERNIE'S BIG MISTAKE

I think Bernie has a lot of nerve considering a run for the presidency as matter what his name he runs under [Bernie's Big Mistake: A Run as an Independent Run?] April 30, the captioned Ralph Nader for having the temerity to run instead of bolting the race and joining him as a possible running mate. Now we're supposed to applaud his useless gesture. He won't do anything as an independent and he damned sure won't be the Democratic nomination. Lots of word and fly shouting nothing. Thanks for nothing, Bernie.

James Mulvey
GLoucester

HERE'S TO 'GENE-SEWER' AND 'NAGASAKI'

Thank you, Dan Balis. You nailed it exactly [Craft Versus Greg Beem? April 23]. While I generally had wholeheartedly support and drink (and now have here) so-called "craft" beer, I do dip to the dark side of the corporate evil product, Miller Lite. I can't help myself. I was raised on the stuff. Well, not exactly "raised" — more like peddled in its formulaic/synthetic smoothness. And not just on Miller. While at college in New York in the early 1960s, I was introduced to Guiness — or

"Gene-sewer," as we called it — and the formerly paired versions of Pabst and Narragansett — or "Nagasaki," if you prefer the not-so-PC name we called it. Fortunately for those last two beers, craft brewing has benefited them by actually allowing them to return to their original recipe-wise — and not paying the loyalty penalty that the corporate big three imagine might happen to them if they actually returned to brewing a product that doesn't need like drunk piss in temperatures over 37 degrees.

Douglas Mulvey
NARRAGANSETT

KISSNAK CALLED IT

I am writing to thank Rick Kissnak for his review of *The Guard* a few years ago [Movie Review, August 31, 2011]. It came and went from the theaters in a flash, and I've only seen it listed once as cable. But his glowing review of *Amadeus* Gleeson's superb acting prompted me to buy the disk, and I finally got to watch it last night. All I can say is, wow! Rick was exactly right; that is Mr. Gleeson's finest role. I'm so glad I got to see it.

Harry Goldhagen
GLoucester

BACK TO THE DRAWING BOARD

The Development Review Board is to be applauded for its decision to withhold approval of the proposed building on St. Paul Street to house Champlain College students [Building Momentum? April 30]. The King Street neighborhood is a classic socio-economic American melting pot. Residents representing a wide diversity of age, income and ethnicity live side by side in an atmosphere of civic pride and harmony.

This introduction of a massive building designated to accommodate over 900 students with its narrow demographic and transient population would overwhelm and displace the area. If student housing is built in this location, the scale and design should blend in



with the surrounding neighborhood and not dominate it.

Jack Grogan
NARRAGANSETT

SOMETHING FISHY

[Re "Why a State Obsessed with Local Doesn't Eat Vermont Fish" April 23] But More Lemprey.

Rachael Stevens Young
MIDDLESEX

GRATEFUL TO GUERNSEY

[Re "Bethel Historical Society Publishes a Book on Important, but Nearly Forgotten, Vermont Architect" April 30] When we purchased our house in Guernsey Avenue in Montpelier 20-plus years ago, we were told that the street was not named after a cow, but a local architect. We were also told of one of his cottages across the corner at Hubbard and Barn streets, which at the time was a senior residence and is now a rehabbed 400,000-sq-ft building. Ang Kelly's piece on George H. Guernsey certainly opened my eyes to his prolific creativity throughout the state, including the aforementioned building with its evidently typical round tower. I was particularly intrigued by the fact that he was self-taught — experiential learning at its best.

Kareneth A. Saxe
MIDDLESEX

TEACHABLE MOMENT?

It is understandable that the House Education Committee would find the current school governance system unwieldy [Lamentation Consider Historic Overhaul of Vermont's Education System? April 2]. However, there may be ways — other than the elimination of local school boards — that could achieve the advantages of centralization.

For example, one of the most time-consuming tasks for school boards

— and teachers — is negotiating contracts. It would be worth considering changing to negotiating a statewide teachers contract as is now done for state employees. It could have provisions for regions of the state that have differing economic circumstances, such as Chittenden County compared to the Northeast Kingdom.

Many other regulations could be adopted on a statewide level, lessening the time boards and superintendents spend on what is often a repetitive process.

At the same time, it would be worth considering giving more instead of less authority to local school boards and principals. One of the biggest changes I have noticed while working the last 31 years in facilities manager of the Newton Elementary School is the improved quality of administrative staff. Vermont schools hire and large, well-paid, highly qualified principals and strong administrative staffs. Superintendents should not have to go to all school board meetings, and by decentralizing some control and responsibility we could manage with far fewer superintendents than we now have in the state.

Finally, keeping local school boards is vitally important to having a community invested in its schools. School board members not only get an important learning experience themselves in how to meet the challenges of providing education for our children, but can also explain issues and listen to their neighbors. Local school boards have been an effective way of providing educational opportunities for Vermont children, and major changes in local governance need to be thoughtfully considered. We should be careful that in the interest of possible efficiency we do not lose an important part of what makes Vermont and education in Vermont special.

John Frelking
SOUTH STAFFORD

Relocated Identities: Vermont Folklife Center and Filmmaker Mira Nigolova Portray 'New Neighbors'

BY ETHAN DE SEIRE

Vermont isn't quite a melting pot, but its cultural and ethnic profile has significantly broadened in recent decades, particularly in the Burlington area. The efforts of the Vermont Refugee Resettlement Program have ensured that the state is no longer just a reflection of its birch-paneled groves and white

Many of the refugees, so-called New Americans, hail from places that are utterly unlike Vermont and not just with regard to weather and terrain. A new resident might at first be threatened by Vermont's cold and snow, but the more challenging obstacles to assimilation are linguistic, social and cultural.

Film director **MIRA NIGOLOVA** crafted her documentary *Welcome to Vermont: Four Stories of Relocated Identity* from a quartet of vignettes, each of which focuses on former residents of Bosnia, Russia, Iraq or Somalia. Though that list of nations could hardly be more diverse, their former citizens' stories have, as *Welcome to Vermont* suggests, a great deal in common.

"It was so universal: the sense of displacement, the sense of dislocation," says Nigolova in a recent conversation with *Seven Days*. "But," she adds, "you are, as I say, dislocated individuals. [In making the film], I started understanding more what it must be to be American, and I started liking it more."

Nigolova, who also teaches



MIRA NIGOLOVA

NUANCE IS WHAT CULTURES ARE, AND NUANCES ARE WHAT REFUGEES NEED THE MOST HELP WITH.

MIRA NIGOLOVA

filmmaking classes at Champlain College, in herself a relatively new arrival to the U.S. Originally from Bulgaria, she moved to Montreal in the early 1990s to work with the National Film Board of Canada. She came to Vermont in 2003, and for six years was the executive director of the **VERMONT INTERNATIONAL FILM FESTIVAL**.

The film has been a long-time coming, and Nigolova seems both pleased and relieved to have seen it through. She's been working on *Welcome to Vermont* since 2004 (it has screened in 100 venues, dozens of festivals, at both VTFF and the **NEWARK INDEPENDENT FILM FESTIVAL**), though it didn't start as a stand-alone piece. The film had its genesis as a section of *Freedom & Unity: The Vermont Movie*, **JOHN SACCOMBI**'s nine-hour, multi-director documentary Nigolova's

section focused refugees in Vermont, and she found the topic so compelling as to merit further exploration.

"My idea from the very beginning," she says, "was to show several refugees from different backgrounds, different demographics and ages, and see how their adaptations differed from one another. They're not this homogeneous 'other' for us; it was important to give nuances, because nuances in what cultures are, and nuances are what refugees need the most help with."

A truly independent project, *Welcome to Vermont* was produced, written, directed, co-edited and edited by Nigolova. Her next step is to arrange for its distribution — no easy task for an educational doc in a tough exhibition market. But Nigolova intends to put

it in the time required to show the film more widely, even if that means self-distribution. She'll screen it a few times during an upcoming trip to Europe and in Canada in the fall.

Nigolova remains in touch with many of her film's subjects; in fact, she's one of them. In a brief prologue, the director passes over the works of Aleksandr Solzhenitsyn, the Russian novelist and political activist who moved to Canada, '86, after his 25th exile from Russia.

Though she considered incorporating the film's four stories, Nigolova ultimately decided as a more straightforward, fairer structure, in which each story maintains its own integrity. This lends itself more readily to the classroom discussions for which the film is partly intended.



WELCOME TO VERMONT

QUARRY MAN

One of the first observations that **SEAN PIERCE** makes on *Quarry Man* is that the Quarry is not a quarry. The Quarry is that there's a guy on stage, so that's **HAROLD PIERCE**, and his job is to play melodies and accompaniments to the scenes unfolding onstage.

Pierce, 31, is the brother of playwright **COMPTON PIERCE**. The music has been part of *The Quarry* as long as the characters have — in fact, since before the story was developed.

"When [*The Quarry*] originally started, it was going to be a night of short scenes that were just loosely tied together," Harold Pierce says. "We started with some basic characters and some basic musical themes that represent them."

The play that evolved and is currently being staged by NYC, directed by **OSCAR ALONSO**, is an unconventional production told mostly in monologue. Set in a fictional small Vermont town, it follows a range of characters as they delve into a secret at the town's quarry. (See page 38 for **ALAN HUGHES** review.) Pierce, like **ALONSO**, sees itself into each sequence.

A musical theme, Pierce says, is "an emotion that [*the music*] evokes that feels tied to a character or it might be a genre or a style of music that would come from the culture of a certain character."

Pierce first loved his piano, though he also plays the accordion and cycled through jerrycan instruments in high school. He cites his uncle, David



Harold Pierce

Hyde Pierce (an actor best known for his role as Miles Crane on the popular '90s sitcom "Frasier") as an early influence on his piano playing. The

brothers were there — yes, near a quarry — in the Thirties. Harold now resides in Burlington while Greg lives and works in New York.

After graduating from Champlain Valley Union High School in Randolph, Harold Pierce spent a year at Oberlin College in Ohio, but soon transferred to McGill University's Schulich School of Music in Montreal. He says trying to evolve as a musician at Oberlin and find setting was "challenging." Montreal offered a richer scene.

Pierce considers himself more of a performer than a composer, but *The Quarry* is not the first piece he's composed for the stage. He's been the musical director for **SPLENDID CARNAGE** since returning to Burlington in 2005 and has composed for **HUGH DENNIS** 2002 show *Grassroots*. (See as well)

Many screenings of the film provide panel discussions on the subjects of immigration and multiculturalism, sometimes the film's subjects take part. The next public screening in Vermont is at Vermont Technical College this Friday, May 1, as part of the ongoing New Neighbors Project Workshop conducted by the VERMONT FILMMAKING CENTER.

The Middlebury-based organization is devoted to the recognition and preservation of the traditions of Vermonters of all origins, and has supported *Welcome to Vermont* in other ways. In collaboration with VTC, Nagolova has developed a study guide to accompany the film; it's available in print and embedded on the DVD release.

JOAN CHAMBER, collector and director of education at VFC, says, "The simplest way to talk about our objectives is adding people to becoming visible to one another." In this regard, Nagolova's film was in sync with the center's goals. He adds, "[*Welcome to Vermont*] is personal, intimate and all about the bottom-line fact for us, which is our common humanity."

The doc does indeed portray new Vermonters in a luminous light, as they find rooms for old customs in new settings. Nagolova explores, in a meditative manner, such issues as linguistic difficulties in the workplace and the different rates of assimilation within familiar multiple generations.

as far locally made films. [Heine currently runs a studio in Burlington, South End where he teaches private lessons in piano, accordion and music theory.]

None of the music in the quarry is improvised though many segments were composed on the fly during the rehearsal process or adjusted to suit an actor's take on a scene. "There were a lot of times when an idea that had was just totally scrapped," Heine says. "We'd know just hearing what the actors were doing that it wasn't going to cut it — and that had to do with the pace their dialogue needed to go and the music being busy or in the way rather than augmenting [the performance]."

He adds: "There are times when the music can be more loose and

The film's standout segment may be its final one, which focuses on photographer **JAMIE LUC ORSINE**, whose relocation to Vermont was an indirect result of the ethnic violence in Rwanda in the 1990s.

Duchene explained why he heard his story are represented in the film, even as he acknowledges that it's "an incomplete picture." He finds that the term "refugee" carries negative connotations, so he is content with "New American," since, by now, he's been in Vermont for 10 years.

The film ends with Duchene moving to California; he has since returned to Vermont. Why did he come back? "I needed to take off to choose to come back," he explains. "I never really asked to come to Vermont... It's a very nice thing to have the capacity to choose to leave somewhere. It's something I'd never really experienced."

Such complex realities of "relocated identity" are ultimately what *Welcome to Vermont* is about, says Nagolova. "It's not a film about politics. It's not a scholarly work. It's a film made for ordinary people with the hope that they will dig deeper — and understand better. I wanted to show human stories." @

INFO

Welcome to Vermont plays Friday May 2 at 10 p.m. as part of the Newbury Music Project Workshop at Vermont Technical College in Newbury. \$20-a-go for an introductory course. www.vermontfilmcenter.org

when it needs to be more structured for the actors."

Though Heine doesn't speak any lines, he responds in the scenes in real time, picking up on stage cues and adjusting the tempo and rhythms of the music according to how the scenes unfold. "Being located somewhat centrally on stage... does make it feel like music is a character," he says.

SIÂN CHIRCH-WARDEN

INFO

THE QUARRY
Through May 1, Wednesdays through Saturdays at 7:30 p.m. and Sundays at 2 p.m. at *OpenSpace* in Burlington. \$25-\$28. vtdance.org

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STATEofTHEarts

After Four Decades, An Unconventional Modern Dance Company Is 'Still Moving'

BY XIAN CHENG MAREN

In 1971, a group of athletes with no prior dance experience launched the now-acclaimed modern dance company Pilobolus on the grassy, meadowed fields of Dartmouth College. Inspired by a single class taught by dancer Alton Chase (who, a few years later, became one of Pilobolus' members along with Robby Barnett, Martha Clarke, Lee Harris, Moses Pendleton, Michael Tracy and Jonathan Walker), the group began freiform experiments with acrobatics, custodian and modern dance. From the outset, the group aimed to push through the body's perceived limits in form, balance and movement. What began as playful collaboration grew to be one of the most influential dance companies in the world.

"We were in organisms in a bubble that didn't know what kind of humans it had, that didn't know what its final mission would be," says Tracy in *Still Moving: Pilobolus at Forty*, a 2011 documentary tribute to the company by Dartmouth professor Jeffrey Baill. "We didn't know what our destiny would be, if we'd survive for a year or 40 years."

Baill's documentary interviews several of Pilobolus' founding members, and follows the current members of the company through rehearsals and a 60th anniversary performance at Dartmouth. Archival footage of the company's early work is woven throughout, when Wolcott passed away during filming Baill was there to capture the grieving. What audiences of Baill's film won't see are the deeper truths animating the personality disputes that occasionally led to ruptures in the company, and the circumstances of Chase's 2006 departure. *Still Moving* is undeniably a tribute.

The 69-minute film will be screened on Thursday, May 1, at Main Street Landing in Burlington to benefit **AMATEURS THEATER**, a local performance company that includes members with disabilities. A discussion with the filmmakers and **VERMONT INTERNATIONAL FILM** executive director **DAVID YOUNG** follows the screening. The following day, May 2, Pilobolus performs at the **ROCKY HORNET**.

New in its 41st year, Pilobolus continues to earn praise for its signature mix of "dance-athletics," which was critically acclaimed from the start. At its first New York performance in 1971, the New York Times wrote that Pilobolus dancers "displayed amazing physical



effortlessness, timing, inventiveness and unselfconsciousness." When the troupe made its 1977 Broadway debut, the New Yorker called its members "six of the most extraordinary people now performing."

Pilobolus' dancers and choreographers — many members of the company did both — also branched into disparate physical-culture and music, incorporating performance styles into their pieces that were unconventional even by the final standards of freiform dance. The company also unorthodoxly utilized experimental lighting and sound. Its dancers continue to choreograph an average of five additional pieces per year, producing a repertory of more than 100 pieces.

Critics have routinely noted that Pilobolus performances defied characterization, a phenomenon the company's founding members chalk up to their inexperienced roots.

"We didn't really know what dance was, so there was no model form we were trying to approach," notes Barnett in the film. "I don't think we knew anything about modern dance. I mean, we all ourselves a modern dance company far west of anything better."

Yet some patterns inevitably emerged. Pilobolus' imagery is frequently inspired by biology from bare-breasted women to molecules orbiting, performing in the nude is a constant trope, and compositions often rely heavily on pairs and group compositions, with bodies writhing and

intertwining to create breathtaking tableaux, in which it's often difficult to identify which limb belongs to which dancer. In *Still Moving*, Pilobolus members maintain that even those signatures evolved organically their style of partnering, for example, kept cropping up because their inexperienced founding members couldn't bear to be outside of it.

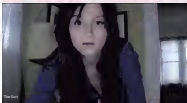
Paradoxically — and, at second, more gradually — the young dancers learned their troupe for a photographic fugue that thrives in form and "people's openness with extraordinary speed, accuracy and strength" as the company's website puts it. But in *Still Moving*, many Pilobolus dancers wriggling later unsteadily toward the light, there's a quality to a Pilobolus dance that jives with that same. There's something (nearly) biological about Pilobolus' style — something untamed alive, though perhaps not entirely human.

In many ways, Pilobolus the company has stayed true to its roots. The heart of the organization remains a tight-knit company of "dance-athletes" and composers, who have mostly kept the composition of the original company intact over the years: four male bodies, two female. (As the film demonstrates, any ongoing member of the company diligently trains a replacement to keep the knowledge of the company's older pieces alive.)

Though the company travels

WE DIDN'T REALLY KNOW WHAT DANCE WAS. SO THERE WAS NO IDEAL FORM WE WERE TRYING TO APPROACH.

ROBERT BARNETT



The Den

SHORT TAKES ON FILM

Native Vermonter Zachary Denchuk is getting buzz among fringe fans for his new horror flick. The film, released theatrically by IFC Midnight in March and currently available on video on demand, "A River Window for the Internet Generation." The Den is a horror film that manages to find a clever new way to employ the increasingly tired found-footage format," wrote Frank Scheck in the Hollywood Reporter. Using the safe medium of webcam footage, the movie tells the story of a researcher who witnesses a brutal murder on a chat site and soon finds her own life in danger.

Now based in LA, Denchuk spent his early years in Addison County. The graduate of New York University (film school isn't the only filmmaker in his family: His dad, **DAVID DENCHUK** of South Burlington, has been making shorts under the rubric of **LA FILMS** for decades, in some of which a young Zachary appeared) also publishes Vermont, and **Adirondack** authors from **RA PAPER**. The elder Denchuk writes by email that seeing his son's film "put me at New York's IFC Center was 'one of those bucket list weekends'."

You can currently catch The Den on iTunes, Amazon Instant and other VOD outlets.

Vermont is a great place to live, sure, but where are all the "high-functioning weirdos?" That's the question that **KEVIN MILLER**, lead singer of Guster and a recent transplant to the Green Mountains, asks in **VERMONT PUBLIC TELEVISION** now—and first—web series "Broken Friends With Ryan Miller" produced by IFC digital media director **MELISSA HEN**. Will follow Miller as he finds kindred spirits on locals such as goat-robot builder **JANIS HANTEL**.

It's either big personalities that are doing it," Miller says in the show's trailer. Catch his close encounters with unusual Vermonters when the first episode premieres on May 1 on YouTube and [vpl.org/melissahen](#).

It's hard to get more local than the new feature drama **BRIDGES**, filmed in such Franklin County locations as Fairfield, East Fairfield, Rakefield and Fairbairn by collectors **MARY GOLDBERGER** (who also scripted, produced, edited and shot) and **JAYSON ARGENTI**. **PEACHES**, though the film addresses a national problem, the need for affordable health care, **MICHAEL MARIONI** plays a doctor seeking peace and redemption in a small Vermont town after his wife's death. When the town paper requests his expert help for a child with a terminal illness, he finds himself drawn back to the caring profession he tried to abandon.

Indies feature cameos from local folks: from **WILLIAMSON** (**WARRIOR**), **WARRIOR** and from **VERMONT** (**THE KAPPAKAPPA**) of "Lutes Night" (Saturday) who appears as "the reporter." New Hampshire folk musician **Bill Slocum** provided the title song. You can see the film this week in Fairfield, and on May 15 at Burlington's **HERNIMALL GARY CHAMAS**.

MARGOT HARRISON

INFO

BRIDGES, Thursday May 1, 6:30 p.m. at the East Northrup Memorial Library in Fairfield, and Thursday May 15, 3 p.m. at Miami Valley Cinema in Burlington. \$8. [hennymill.com/bridges](#)

Frequently, **Phobias** have been recast in Washington Depot, a rural town in Litchfield County, Conn., where its founding members moved after their college years. They lived in a creative, collaborative environment "essentially as a kind of collective," says **Thomas Kobery**, who became **Phobias**' first executive director in 2004, in the film. "Except instead of living in an organic farm, they made dance."

It has also branched into educational programs in schools, hospitals, youth centers and more. Workshops are taught by company members who use **Phobias**' collaborative choreography process to create movement pieces with untrained dancers—as were the company's founders who, 49 years later in **And Moving**, still appear to be driven by little more than the adrenaline spike of acrobats defying movement, and a desire to keep living in the "bubble" they made for themselves through dance.

As founding member **Walter** told the **Montgomery County Herald** in 2009, a year before his death, "We created a circus and then ran off and joined it." ☐

INFO

DR. Hiding: Performances at Pomis, directed by Jeffrey Link, Thursday May 1, 7 p.m. at Pomis Street Landing in Burlington. **Phobias** at 8 p.m. \$20-\$25 suggested donation to benefit Awareness in Theater. [phobiasfilm.com](#) **Phobias** performs on Friday May 2, 8 p.m. at the Plymouth Church in Burlington. \$20-\$25. [Phobias.org](#)

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Dear Cecil,

Just read of yet another cruise liner affected by norovirus. I served in the U.S. Navy for four years, crammed cheek to jowl with 3,000 other sailors, and we never once had any such problems. I never heard of any other naval vessels so afflicted, either. What's the straight dope, Cecil? Does the Navy add some secret antiviral element to their coffee, or are those seagoing civilians just a bunch of pantywaists? Is there any record of any naval vessel being afflicted by norovirus?

A Cheshire County Shellback



Any naval vessel? That gives us a lot of history. Shellback knowing you'll also permit a little latitude in terms of gastrointestinal diagnosis I give you the troop transport *Argentine*, which sailed from New York to Glasgow in the summer of 1943. Doctors never determined exactly what got into the men who embarked on that unfortunate voyage, but whenever it was, it led to one thing getting out. Of more than 4,100 sailors and soldiers aboard, 2,000 suffered sick with the trots (i.e., dysentery) and one died.

Despite the lack of a definite ID, the conditions that enabled the bug to flourish were obvious. The ship was severely overcrowded and lacked adequate toilets, showers and bunk space — the men had to sleep in shifts. The galleys and mess areas were in constant use and didn't

have adequate equipment for washing and sterilizing dishes.

Four days out, a dysentery epidemic began, and the *Argentine* disintegrated into chaos. The port physician who inspected the vessel on its arrival in Glasgow described a hellish scene. Stoves, tables and minimally clean utensils were covered with rotting food. Garbage was strewn everywhere and piled two or three inches deep around the filthy overflowing trash cans. Troop quarters stank of vomit and diarrhea. "The larvae themselves were beyond description," the doctor wrote. "I can truly say I have never seen a United States transport in such deplorable sanitary condition."

OK, exceptional case, thank God. Only a handful of other major dysentery outbreaks aboard U.S. naval vessels were reported during World War II. In fact, despite the scale and

duration of the conflict, the overall incidence of disease in the U.S. military during the war was remarkably low.

Low compared to what? Why, all previous U.S. wars. World War II was the first armed conflict in U.S. history where deaths of military personnel in combat exceeded deaths due to disease. I make a point of this, Shellback, because you seem to think the Navy kept you and your fellow sailors out of sick bay with good diet, Net as — or aspirin just offhandedly. Sure, antibiotics and vaccination helped enormously. But an equally important factor was the brass finally getting it through their heads to embrace basic principles of public health: Avoid contaminated food. Dispose of garbage. Keep the toilet clean. Some statistics, drawn from *Two Years of Death: Pathology from Dysentery and Cholera in America's Antislavery Wars, 1775 to Present*, a 2008 paper by Vincent Carlini:

- Revolutionary War Disease deaths: 18,500. Combat

deaths: 2,100. Ratio of disease to combat deaths: 9 to 1. Genes arguably were a factor in changing the course of U.S. history — the American invasion of Canada in 1775 was foiled by a smallpox outbreak. • War of 1812 Disease deaths: 10,000. Combat deaths: 2,300. Ratio: 75 to 1, the worst ever for the U.S.

- Civil War Disease deaths: 225,000. Combat deaths: 110,000. Ratio: 2 to 1. The ratio was low for the era — not because sanitation measures were particularly good but because battlefield slaughter was particularly bad.

- World War I Disease deaths: 57,000. Combat deaths: 90,000. Ratio: 1 to 1.
- World War II Disease deaths: 15,000. Combat deaths: 250,000. Ratio: 0.06 to 1. The tide turns.

Indeed, since then, U.S. military disease deaths in warfare have been minimal. That's not to say there's been no disease. Malaria was a major problem in Vietnam that was brought under control only after rigorous efforts to protect the troops from mosquitoes.

Which brings us back to the present, the U.S. Navy and norovirus. Pardon my to this point you've been thinking. Never mind the ancient

history — today the Navy is the picture of healthy living. I call your attention to a medical journal article titled "Epidemic Infectious Gastrointestinal Illness Aboard U.S. Navy Ships Deployed to the Middle East During *Operation Enduring Freedom* — 2000-2004." From this we learn as follows:

- During the two-year survey period, researchers identified 11 outbreaks of infectious gastrointestinal disease (IGD) on 10 U.S. Navy vessels. "Our analyses indicate that IGD outbreaks are common occurrences aboard U.S. Navy ships in [the Persian Gulf]," they write. The most frequently encountered IGD, norovirus. • The overall incidence of IGD on the naval vessels studied was 33 outbreaks per 1,000 ship weeks.
- During roughly the same era, IGD incidence on the cruise ships you speak of so disparagingly was about four outbreaks per 1,000 ship weeks. In other words, Mr. No-No-Norovirus-rally Navy, outbreaks of this icky condition on U.S. naval vessels (and having said that through a haze of norovirus myself, I can testify that IGDs don't get much ickier) were about seven times worse.

INFO

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Cornering the Market

Chef's Corner wins 2014 Signature Sweet at Restaurant Week's Sweet Start Smackdown

BY ALICE LEVITT

Vermont Restaurant Week kicked off on Friday and runs through Sunday, May 4. Just in time, close to 900 attendees and a panel of expert judges selected the event's third annual Signature Sweet Thursday night at Higher Ground. The 10 contestants were handicapped by the Seven Days food team, but voting was up to the guests — each of whom was given three gold tokens with which to cast his or her vote — and the judges.

Judges' votes counted for 50 percent of the final score for each pastry chef. With a \$5 donation to Restaurant Week beneficiary Vermont Foodbank, guests could buy three more tokens to bolster votes for their favorites. The other half of the morning power belonged to the judges: New England Culinary Institute executive chef and COO Jean Louis Gern, Andrew Silva, a foodservice owner of Burlington's Minko's, and Lyric Theatre Company's executive director, Sybil Book.

Madeleine's

Maple Mushroom

Madeleine's Bakery, Milton

After guests regaled with their vote, they met by two rows of five tables each. For most, the first stop was Madeleine's Bakery of Milton, a favorite in the Seven Days office. Owner Reika LaBlanc presented "Madeleine's Maple Mushrooms," cake pops with a prominent handle. The cream-cheese-glazed body of each pop consisted of chocolate cake filled with peanut butter meringue, then enrobed in a chocolate shell and drizzled with peanut butter.

Strawberry-almond tiramisu

Delice VT, Burlington

Stephanie Clement of Delice VT was Sweet Start's first food truck representative. The highly concentrated almond cream in his strawberry-and-almond tiramisu packed one of the night's biggest fan punches. The secret weapon of the smooth, creamy almond base was the crunchiness of perfectly toasted almonds.

Caramel apple cookie

Vermont Moonlight Cookies, Shelburne

Shelburne-based Vermont Moonlight Cookies traveled the farthest to provide sweet treats. Owner Barbara Beech displayed the local products she used in her cookies alongside the apple-shaped desserts themselves. Caramel butter flavored the sherry-thick cookies, which were filled with Red Rita Candy apple caramel and dried local apples.

Maple Umami Bites

Sweet Crunch BakeShop, Hyde Park

Sweet Crunch BakeShop's maple cookie bites are deservedly well known outside the bakery's tiny Hyde Park community. Chef Debbie Dalton Bissett served bite-size versions of her signature cookies, amped up with caramel buttercream, sea salt and candied bacon. Their name, "Maple Umami Bites," proved wholly appropriate.

Flourless chocolate cake

Loggia di Norbert, Burlington

Loggia di Norbert representative Chris Loggia presented the night's most classic dessert. His deep, dark flourless chocolate cake was smooth inside with a crisp exterior. Fortunately, it was small enough that its richness didn't overwhelm.

Sweet Simone's OMG

Sweet Simone's at the Sweet Spot, Wardsfield

"Sweet Simone's OMG" elicited exactly that response from tasters. Though just a tiny bite, the dessert had an unexpected description: "A crunchy pastry bun, layered with salted caramel and hazelnuts, then coated in a bourbon caramel. A crumbly chocolate ganache and a swirl of asparagus-flavored mousse is finished with a piece of maple sugar-glazed lemon." Wardsfield baker Lisa Curtis told us. In the end, what mattered was a combination of buttery caramel, crunchy nuts and salty bacon. OMG, indeed.



Chef's Corner winners
Jeff Hays and Allison
Tourville of Chef's Corner.
Below: Bakers' evening
dinner at Tropical Napoleon.

FOOD

Tropical Napoleon

Chef's Corner, Milton

Right next door, Chef's Corner created a table-size dish lounge with a Hawaiian-style wood carving and an array of tropical flowers. Even chef Alpina Tourville had a bloom tucked in her hair. Her team's dessert was a similarly colorful take on a refined classic. The Tropical Napoleon was made of vanilla cake layered with key lime, pineapple, coconut and strawberry, then topped with Vermont macaroon and salted toffee crunch.

Cinnamon bun and coffee

Little Sweets at Hen of the Wood and Hughesbar, Burlington

A microwave was hidden beneath Little Sweets at Hen of the Wood's table. Pastry chef Andrew LeBlondreau used it to warm his very version of a classic cinnamon bun. He used top-flight ingredients to create a high-end version of the center cinnamon bun that he and his sister prized whenever their mother made a batch. He paired it with coffee from Hughesbar, the Burlington cafe that sells his pastries and sweets in Hen of the Wood's coffee service.

S'mores doughnut

Doughnut Delivance, South Burlington

Michelle Cunningham and Lauren Deitch of South Burlington's Doughnut Delivance told tasters that they're inspired by transforming everyday foods into doughnuts. Their inno-doughnut was concerned during an all-school campfire marshmallow-roasting session. But the ladies took their treat even a step further with a filling of house-made marshmallow fluff inside their peanut doughnut. Dark chocolate icing and graham crackers coated that the



dessert really did taste like the s'mores the women envisioned.

Pucker Up

Bakery at the Farmhouse Kitchen, Burlington

The final dessert was perhaps the most refined. Emily Goss, best known for the delectable almond cakes from Burlington's Bakery at the Farmhouse Kitchen, served a vanilla panna cotta capped with a layer of strawberry-rhubarb compote, then tied off with a tiny lemon-curd sandwich cookie.

The judges agreed that Corn's dish was their favorite, but they were outvoted by the public. Little Sweets at Hen of the Wood, Sweet Simone's and Chef's Corner were called up to the stage as the top three finalists. After some deliberation, the judges agreed with the cheering masses. Chef's Corner's Tropical Napoleon was named the Signature Sweet of Restaurant Week 2014.

Rylie Wilson, a representative from presenting sponsor Vermont Federal Credit Union, presented Tourville and Chef's Corner founder Josef Hamayon with their trophy: a giant fork emblazoned with the title.

Thanks to the sponsors, Higher Ground and the chefs, Thursday night left us in a sugary haze, but with room left for a week of serious eating. ☺

Photos of all the desserts can be found on the Bite Club blog at vermontvibe.com



Greenwich Mean Time

You know where I live, right?" Tom asked, plugging into the shotgun seat. "Sure do," I replied. "We the Backyard."

Tom was a guy I'd driven home perhaps once a month over the past year. Though I'm certain Pro gives him a card, his name never once called for a ride, rather, he just manages to find me when I'm downtown trailing for flyers on weekend nights. He's easy to remember—a big guy with a buzz cut and beavercut build, like a middle linebacker I recall him telling me that he's married and has a toddler age six.

"Great," he said. "Take me home. Pro, like, really hammered tonight."

As I weaving the truck around to around the Moss Street Mill, I saw that my customer had slumped in his seat and slipped into an altered state. His eyes were half-closed, and he was quietly mumbling to himself words I couldn't decipher. He didn't appear agitated or queasy, thank goodness, as I just left him to percolate gently in his foggy. Frankly, I was relieved. I'd rather not be on the receiving end of a drunken discourse.

The last time I'd driven Tom, it was a different story. The hadn't drunk that much and was eager to chat. His ears of those lead-guy with a Burlington pedagogue marching back to his grandparents, if not farther. To anyone who's lived in town for a while, his family name and business would be immediately

recognizable. Though not quite at the level of the Porcupine or Pecans, his people are a fixture in the Burlington business establishment.

In this previous conversation, he'd told me about his big discourse not to enter the family business. "It was just not me," he explained. "I always wanted to teach, so I went for it."

"How'd your parents take it?" I asked. "Did your mother or father put pressure on you, or did they accept your decision?"

"Oh, my God!" he said, with a laugh. "Take, major pressure. My father told me I was nuts, that I'd never make any money as a teacher. Mostly, I know he was just disappointed."

"Well, that takes some courage," I said. "It's not easy to buck your dad, particularly when he's offering you what he perceives as the family jewels. But he came around at the point?"

"Not really. He still thinks I'm some kind of traitor. But I do like teaching. I'm in my third year at the high school."

"How's the family business surviving without you?"

"It's doing all right, I guess. I have a sister and a couple of cousins who went into it. The problem is all the fucking

negotiations. Vermont makes it impossibly hard to do business in the state."

"Gosh, I hear that all the time. I thought it's like the official motto of the small-business owner: Move to Texas. I felt like saying, See what life is like in a state where business interests honestly run the whole show."

But I didn't say it because I didn't like conflict, particularly over things I don't even feel that strongly about. And, besides, God didn't make me a cabdriver to point out to my customers the error of their ways. What's that aphorism? For peace of mind, resign as general manager of the universe. Instead I said, "Wow, is that you talking or your papa?"

Tom let out a laugh. "Good point," he said. "Probably my papa."

Tonight, however, Tom was effectively beyond words. I took the highway for a moment and cruised past Sweet Michaels College.

In the background, the BBC played softly on Vermont Public Radio. I enjoy the English accents and the civil discourse, and the way they're always annotating the hour to "Greenwich Mean Time." I'm not even sure what that means, but it makes me yearn for tea and crumpets—whatever a crumpet is.

As we cleared Ten Corners and approached the turn into the Backyard development, I could sense my customer stirring. Suddenly, I saw and then felt his hand reaching for my cretek. I grabbed it and pushed it back, saying, "Absolutely not, man."

I was surprised, but not shocked. Something was amiss with this man, and I think I had already known it. With a wife, full-time job and young child at home, why was he downtown driving on a regular basis? And always alone, never with his wife or a friend?

He withdrew his hand and seemed to straighten up in his seat. He said, "I'm not a bad person, am I?"

"Yes, I don't really know you well enough to answer that question."

"Well, I'm not a bad person."

I said, "OK, then—I believe you."

I pulled into his driveway, and, without another word exchanged, he paid me and got out. I wasn't angry at the guy, I didn't even think of all his pain, unattended to, can inspire people to act in self-destructive ways. I could only imagine the personal anguish that fuels a person groping a cabdriver on a lonely ride home. If I had to bet, I'd guess this was the last time he'd seek me out after a night on the town. ☺

INFO

Hackie is a full-time freelance writer and editor. You can often find him at some newspaper, such as *Vermont Access*. For more, email hackie@vermontaccess.com.

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The Vermont Statehouse is crawling with lobbyists; What does that mean for our democracy?

Under the Influence

BY PAUL HEINTZ

Most days, it's tough to make it 15 feet in the nation's smallest statehouse without bumping into one of its most curious denizens: the Vermont lobbyist.

They are everywhere you look: crisscrossing into committee rooms, holding court in the cafeteria and cluttering up hallways at the capital annex. And yet, their outside role in Vermont's put-to-rest democracy is little understood and rarely discussed outside the confines of the Statehouse complex.

Contrary to the caricature of federalized Jack Abramoff swilling scotch and cash, Vermont's influence peddlers are largely an honest, hardworking breed. They make their mark not by exploiting the system but by responding to its needs — and often just by being in the room.

"There's no zero-sum-thing. There's no 'let me buy you dinner' or 'let me take you golfing,'" says Rep. Tony Kilco (D-East Montpelier), a former energy lobbyist who now chairs the House Committee on Natural Resources and Energy. "I think we have a really, really professional group here, and I think it's pretty unique in the country."

But the influence of professional lobbyists on Vermont state government is far greater than most Vermonters might imagine. As the scope and complexity of lawmaking has grown in recent decades, the resources available to lawmakers to keep up with it all have remained mostly static. Eagerly filling the void is Montpelier's standing army of lobbyists, whose institutional memory, policy expertise and year-round engagement make them invaluable assets to part-time, citizen legislators — and, of course, to their clients.

In recent decades their ranks have far outpaced those of Vermont's 180 state legislators. According to the secretary of state, 458 businesses, nonprofits and other organizations employ 398 registered Vermont lobbyists. Last year,



**Lobbyists have become
too embedded in the
legislative process.
They weren't elected;
legislators were.**

SEN. TIM ASHE

those groups reported doing over more than 161 million in lobbying-related compensation.

Not every registered lobbyist haunts the Statehouse halls. That designation applies to anyone paid at least \$500 a year to influence legislators or administration officials, including plenty of corporate executives and nonprofit leaders who rarely enter the building.

But it's not unusual for the state's largest businesses and advocacy groups to retain as many as a dozen lobbyists apiece. And when a legislative battle heats up, the professional influence group is in the ongoing fight over the regulation of toxic chemicals, for instance, involves at least five Montpelier lobbying firms and countless in-house lobbyists representing organizations

ranging from Walmart to the Vermont Public Interest Research Group.

Some lawmakers appear to welcome the influx. "We have nobody to help us do anything," says Sen. Diane Steiner (R-Chittenden). "There's quite a few lobbyists we have to rely on for information."

That's because the only Vermont legislators with dedicated staff members are the House speaker and Senate president pro tem, each of whom employ a single full-time assistant and a handful of interns. The remaining 170 legislators share an overworked staff of 26 lawyers, 13 fiscal analysts and 30 mostly part-time administrative staff.

"Vermont's unique," retorts lobbyist Andrew MacLean and in a recent interview in the Statehouse cafeteria. "Legislators don't have staff. So in a lot of ways, we perform a staff function for legislators."

As if to prove the point: Soon after MacLean entered those words, Steiner appeared at the cafeteria table and sat down beside him. With a friendly smile, she opined that while some outside advocacy groups overburden the legislative process, praise his MacLean facilitates it.

"I don't think the registered lobbyists that are known and are informed are the people that we, as citizens, need to be concerned about in terms of influence," she said, looking at MacLean. "Because I know you're representing someone."

The relationship is certainly symbiotic. When one of MacLean's out-of-state tobacco-company clients came to town last year to discuss "tobacco harm reduction," he said, arranging meetings with the state's top brass was a cinch.

"We talked with [Vermont state Health Commissioner] Harry Chase. We talked with all kinds of legislative leaders and others all day," MacLean recalled. "The next came out of the day saying, 'That was great.'"



Adam MacLean



Adam MacLean & Chris Rice



Paul Harris (right)

BEST STATEHOUSE STALKERS

Who are Vermont's top lobbyists? We thought we'd ask those who know them best: each other. Last week, seven days and dozens of unanswered e-mails later, taking lobbyists themselves as chosen which of their peers are most effective at their jobs. We created unique survey info to 363 registered Vermont lobbyists who provided their email addresses to the secret city of data. Of those, 76 finished the survey which included six questions. Here are their notes.

Who are Vermont's most effective lobbyist?

(respondents were asked to select their choices which were each weighted equally)

Adam MacLean (MacLean/Harris & Rice) 16

Andrew MacLean (MacLean/Harris & Rice) 11

Chris Rice (MacLean/Harris & Rice) 10

Paul Harris (Harris/Harris Public Interest Research Group) 9

Todd Bailey (CSC Partners) 8

What is Vermont's most effective lobbying firm?

(Those Vermont-based, multi-member lobbying firms were listed. For ties and the remaining questions, respondents answered just once.)

MacLean/Harris & Rice 25

MacLean/Harris & Rice 14

CSC Partners 10

Who is Vermont's most effective contract lobbyist?

(better than lobby for a single organization; contract lobbyist can be hired by multiple clients. Most work for a client-member lobbying firm.)

Adam MacLean (MacLean/Harris & Rice) 11

John Miller (Greens/Rachel/Harris) 8

Andrew MacLean (MacLean/Harris & Rice) 5

Who is Vermont's most effective nonprofit, association or union lobbyist?

Paul Harris (Harris/Harris Public Interest Research Group) 7

Jim Harrison (Harris/Harris Public Interest Research Group) 6

Also chosen this category received more than three votes

Who is Vermont's most effective corporate lobbyist?

Justin Doyle (CSC) 10

Samuel Baskin (Greens/Rachel/Harris) 8

Todd Bailey (CSC Partners) 5

Which lobbyist do you often oppose as an issue do you find most effective?

Todd Bailey (CSC Partners) 7

Jim Harrison (Harris/Harris Public Interest Research Group) 5

Amy Steinbocker (Action Council) 5

Great for MacLean's clients, which include American Express, Commerce Corporation of America and RJR Services the parent company of RJR Reynolds Tobacco.

But is it great for those who elect Seelinger and her colleagues to public office? Sen. Tim Ashe (D-P-Chittenden) doesn't think so.

"If I had one overarching complaint about Montpelier, it's that, over the course of time, lobbyists have become too embedded in the legislative process," the chairman of the two-winning Senate Finance Committee says. "They weren't elected. Legislators were."

Who Lobbies?

For democrats are as open and accessible as Vermont's.

"Anybody can stop the governor in the hallway and say, 'This I want to talk to you about X, Y, Z.' That's the process," says Vermont Rate & Grease Association president Jim Harrison, who's lobbied for more than 25 years. "You don't have gatekeepers to get through to talk to your legislators. You can call them, you can email them and you can visit them. They can't escape you."

But politicking state government effectively is a full-time job that requires

a deep familiarity with the system and its players. That's where lobbyists come in — though few of them embrace the term.

"I consider myself a 'strategy consultant,'" says Vermont lobbyist Maria Kiba.

"I am 'public policy manager,'" says Vermont Business for Social Responsibility's Don Barlow.

"I identify myself as an advocate, not a lobbyist," says Voices for Vermont's Children public policy associate Lindsay DeLacour.

Indeed, the sole registered lobbyist play in the legislative process varies greatly depending upon who employs them.

A union lobbyist, such as the Vermont State Employees Association's Steve Howard, may spend his day duking it out with administration officials over the hiring of temporary workers. As association lobbyist, such as the Vermont League of Cities and Towns' Karen Hays, might find herself on the line in health care policy. And an in-house corporate lobbyist, such as Green Mountain Power's Robert Deane, might rarely enter the Statehouse, preferring to direct the company's strategy from afar.

Under the Influence

BY JEFF

Some of the biggest lobbying powerhouses are the ones you might least expect. The VFIREG employees, for instance, are registered lobbyists, though only a few of them are in-house regulars. As for their work? Enough, the organization recently won a \$1.1 million, 10-year, \$1.1 million, to keep it pure the toxic chemical regulation bill. Last year, VFIREG spent more than \$114,000 on lobbying — more than all but Kotary, Green Mountain Power and Blue Cross Blue Shield of Vermont. In the first three months of this year, it spent \$61,000 — plus another \$200,000 on advertising.

"We are trying to level the playing field on behalf of the public interest, so we intentionally get involved in campaigns where there are likely to be well-funded lobbyists or interests on the other side," explains VFIREG executive director Paul Hains.

He has a point. While number of public interest groups — from Vermont Legal Aid to the state's chapter of the American Civil Liberties Union — employ experienced and successful lobbyists, the biggest spenders hail from the corporate ranks.

"Ironically, our campaigns end up keeping a lot of these other lobbyists employed," Hains adds.

While they don't have to register with the secretary of state, some of the most powerful lobbyists in Montpelier are those who represent the executive branch. In addition to Leah Korte, Gov. Peter Shumlin's chief legislative liaison, the administration regularly deploys agency secretaries and department commissioners to push the governor's agenda — and keep the legislature in check.

Otherwise, the biggest influence in Vermont's influence industry are contract lobbyists, who are retained at any given time by as many as two dozen corporations, unions and other nonprofits. Some, such as Amy Shollenberger and James Kennedy work alone, but most are part of Montpelier's 12 multitrainer lobbying firms. These companies, which often charge corporate clients a five-figure retainer, were paid \$4.4 million last year for their lobbying services.

Like college fraternities, such firms have cultivated a distinct reputation — regardless their client base, political affiliations and personal effectiveness.

BSR Partners, one of the oldest firms around, is known for its work with Democratic establishment and corporate Green Mountain Power, AT&T and Hewlett-Packard as clients.

BSR Partners, one of the oldest firms around, is known for its work with Democratic establishment and corporate Green Mountain Power, AT&T and Hewlett-Packard as clients.



Leah Korte, Vermont's chief legislative liaison

PHOTO BY JEFF

Look at all the lobbyists Vermont Yankee had working for them, and look at the big lobbyists for Monsanto ... I don't think they're running the show.

SEN. JEANETTE WHITE

"We have some business clients who have had an adversarial relationship with the legislature," MacLean, the firm's president, puts it delicately.

The Securities Group — known as Securities & Securities and founded partner Michael Siracusa — was appointed to the Senate in January — said to be considered a "white hat" firm, due to its work for nonprofits and its liberal take on labor, housing and drug policy reform issues. But

now that it represents Comcast and other corporate clients, fellow lobbyist like to say it's turned a shade of gray.

"Our base and history and reputation are rooted in nonprofit public interest or public service organizations," says Adam Simmons, who now runs the firm. "Over time, that's expanded — and we are proud to serve some business interests that our firm judges really are working to make Vermont better."

What Do They Do?

Leah Korte thought this would finally be the year for paid sick leave.

Since joining Montpelier-based Vacant for Vermont Children three years ago, the former educator had taken a lead in the organization's long-running fight to mandate paid time off for sick employees and those caring for family members.

"It seemed to me that the divide between the business community and the advocacy community was a false divide," says DeLaunay, who built from the family that built Broken Valley Resort. "It was two worlds I could straddle, and I thought maybe I could bring them together on the issue."

Months before legislators returned to Montpelier in January, DeLaunay's coalition was busy setting the table for the session. It pulled the issue to demonstrate its popularity with voters and held press conferences with former governor Madeleine K. Ryan to draw media coverage. DeLaunay coordinated with such allies as the Vermont Workers' Center, which hit the streets to rally support, and Vermont Businesses for Social Responsibility, whose members testified in favor.

"I was very hopeful that this would be a big issue this session," DeLaunay says. "I was really pleased with the attention it garnered."

During particularly close attention was the traditional business lobby, which had long argued that the statute would hurt companies and kill jobs. In public hearings and House committee meetings, organizations like the Associated General Contractors of Vermont and the Lake Champlain Regional Chamber of Commerce turned out business owners en masse.

Perhaps the strongest opposition came from the Vermont Retail & Grocers Association, whose members held meetings over their state legislatures.

"The one thing that helps us probably more than other organizations is we're in everybody's communities," says Horman, the organization's chief lobbyist. "In some cases, the village state is the smallest town hall of a community. So if we can get our members engaged, that's a powerful ally to have."

They did, and it appeared to work. Though a House committee enthusiastically approved the bill in February, Speaker Shop Skiff (D-Morrisville) applied the brakes soon thereafter, arguing that the legislation would not reach the House floor. Despite his personal support for the measure, he, too, had Democratic reasons for green siding. With no election campaign on the horizon, members were hesitant to further burden business owners already pined about last fall's rocky rollout of Vermont's sick leave law.

Just halfway through the session, paid sick leave was an idle request.

"The fact is, we had a majority at the beginning of the session, but people felt pressure from the business lobby," DenLorenzo said at the time.

Though elected officials made the final call to kill the bill, it was lobbying — by Harrison and his influential network of grocers and retailers — that did it.

Smaller blackwater battles erupt every year in the state house, pitting over-hungry constituents of lobbyists against one another. Last year, the Nacemon Group and Amy Shofmanberger fought tooth and nail with the lobbying firm Martin & DeLong over whether to allow doctors to prescribe life-saving drugs to terminally ill patients.

The year before, assembly every lobby ship in the building took part in the ultimate over Green Mountain Power's merger with Central Vermont Public Service. In one corner stood AARP, which demanded that CVPB refund a \$21 million taxpayer bailout before linking up with GMP. In the other stood the two unions' in-house lobbyists, plus a handful of hired guns: five DeWen Roschka Martin lobbyists, six from MacLure's MacLean & Rice, eight from KSE Partners, and Justice Kennedy.

Of course, most of the work Vermont lobbyists do is considerably lower-profile. Some simply urge as their clients' eyes and ears in the building, keeping tabs on the shifting moods of the body politic. Others spend their time chasing appropriations or funding off new tax proposals. Many seek only to protect the status quo from the whims of legislators focused myopically on passing the latest budget gaff.

"I think most people's come to Montpelier looking for things," Harrison says. "We just want a fair and level playing field. If anything, don't make it harder for us to do our business and make a living for the owner and employees."

Some of the most effective lobbying takes place long before the battle is joined, when advocates find lawmakers' dark holes for their consideration.

"I have frequently stated that I believe more than 80 percent of legislation originates with the administration or an interest group," says Ashe, the Senate Finance chairman.

Lobbying isn't restricted to the Statehouse. MacLure and his partners spend much of their time helping their out-of-state clients navigate Vermont's strict regulatory climate, which requires certain business.

"We pride ourselves on recognizing how Vermont works," he says.

And that extends to the large and growing state contracting business. Thanks to Vermont's success winning a disproportionate share of federal health



THE PRICE OF PERSUASION

Last year 456 organizations employed registered Vermont lobbyists. At those 373 reported pay-in-house and contract, lobbyist salaries hit \$11 million. They also spent nearly \$1.43 million on all other lobbying-related expenditures, such as advertising. Here are 2013's biggest spenders.

Lobbying compensation:

Energy Nuclear Vermont Values	\$446,000
Green Mountain Power	\$246,000
Blue Cross Blue Shield of Vermont	\$123,004
Vermont Public Interest Research Group	\$76,524
Veritylife Retirement of Vermont	\$76,710
Vermont Medical Society	\$68,540
National Hospital Medical Center	\$60,327
Association of Vermont Credit Unions	\$59,679
Canalco	\$76,300
Palmetto Investment Credit Life	\$74,385

Other lobbying-related expenditures (advertising):

Lawrence Associates Inc. of Vermont	\$875,100
Schultz Broadcasting & Communications Associates	\$271,468
Vermont State Employment Association	\$121,700
Palmetto Investment Credit Life	\$67,785
Assoc Child Services [Pittsford]	\$66,700

care reform funding, the state is bidding out hundreds of millions of dollars worth of information technology projects. When national firms come to calling, Montpelier lobbyists are happy to advise them.

"They need a road map. What's the governor, who's the speaker? Who's going to make that decision?" Ellis says. "That's why they hire a guy like me."

These days, most Vermont lobbying firms offer a smattering of services from public relations to social media campaigns to grassroots — or so-called "MozzDart" — organizing. Some go even further. For years, KSE Partners has operated a 30-state legislative monitoring service. And earlier this year, it dipped into the lucrative field of single-payer health care advocacy.

An ostensibly independent nonprofit KSE created, called Vermont's CURE, accepted its first \$300,000 contribution this winter from the American Federation of Teachers. The nonprofit hopes to raise

hundreds of thousands — if not millions — to fight for single-payer. And KSE, the group's founder-owned consultant, hopes to pocket some of that.

As complex as the industry has grown, no fundamentalism has remained the same.

"You translate the mysteries of government into a language clients understand so they can make business decisions," says Ellis, who spent 22 years at KSE Partners before leaving last year to start Ellis Mills.

Sometimes, that's as simple as advising an out-of-state client on what to wear when testifying in a Vermont legislative committee.

"When you come here, wear a blue pinstripe suit," Ellis advises over more formal attire. "Don't be of Washington" when you come here. Be normal, because Vermonters are regular people, and they appreciate regular people who tell the truth."

What Makes a Good Lobbyist?

Lobbyists readily admit that they just don't have time to do their homework, especially in the swirl of the two-month legislative session. That leaves no opening for lobbyists to provide an invaluable service.

"We're very dependent on them for their. Whereas, as a larger legislator, you'd have to do your stuff," says Rep. Chen (Acorn/D-Burlington).

But, he cautions, "A lobbyist doesn't get too many chances to get it wrong. If somebody's not trustworthy, you're not going to go back to them."

Rep. Steve Kimball, a legendary lobbyist who spent 34 years in the business and cofounded KSE. "The most important aspect of lobbying occurs outside the building. Research the subject matter and your audience — that is, the legislators."

Then, he continues, "You gotta be in the building every minute the legislature is in session. You can't do it two or three days a week. An equally important principle is being there in keeping your mouth shut. You're there to listen, not talk. For the most part, lobbyists who talk a lot aren't very effective."

Jeanne Kennedy, who served two terms in the House before taking up lobbying in 1987, does as much whispering as listening. From her perch near the press gallery in the House chamber, she keeps an eye on the comings and goings below — watching who talks to whom and who doesn't bother showing up.

"For me, I don't get paid a slice of the pie without doing that," she says. "I really do believe that what happens on the floor and what they do together has an impact on the committees and the process."

It helps to know what to look and listen for. Kennedy is one of many ex-legislators who subsequently turned to lobbying. DeWen, the GMP lobbyist, previously chaired the House energy committee; Greg Milley, who lobbies for the Community of Vermont Elders, spent two decades in the House; and Vermont Center for Independent Living lobbyist Lynn Cleveland. Veterans spent two terms in the House. Both of KSE's top lobbyists, Steve Howard and Vince Ellis, served in the legislature. And countless former administration officials have moved on to lobbying.

"Obviously relationships are important. That's something longtime lobbyists are able to develop," says DeWen, who spent 22 years in the Senate before making an unsuccessful run for state senate in 2012. "And that's why you see former legislators stepping into those positions, because you have the relationships and you know how the process works."

Those relationships are surely strengthened by schmoozing — as and outside the Statehouse.

Under the Influence

Back when Bob Stennard was first elected to the House in 1983 lobbyists regularly wooed and dined politicians.

"There would be immense company people coming up and offering you solutions and dinners and barbecues and all kinds of cool stuff," says Stennard, who left the House in 1990 and later became a lobbyist himself. "I kind of made it a habit of accepting the gifts and then voting against them."

In the late 1980s, when the legislature adopted new rules requiring lobbyists to disclose any gifts in excess of \$25, Stennard says, "That dried up like an Arizona ranch."

These days, the free food often amounts to overcooked meatballs at afternoon tea parties thrown by special-interest groups in the Cedar Creek rooms of the Statehouse. Kieffer in the day, industry associations and advocacy groups regularly hold hearings for legislators across the street from the Statehouse in the Capital Plaza.

Sometimes the schmoozing is tied to campaign cash.

A few times each session Democrats and Republican leaders of the House and Senate host lobbyists at evening fundraisers benefiting their political action committees. This Wednesday evening, for instance, Speaker Smith's PAC is scheduled to hold a \$500-per-person event in the Capital Plaza — right as he and his colleagues are putting the finishing touches on this year's major bills.

The hospitality goes both ways: Several of Montpelier's top lobby shops have occasional open houses at their nearby offices, dishing out complimentary food and drink to legislators and administration officials that they're less interested in handing reporters documents these days.

In March, a Seven Days reporter was politely asked to put away his camera when he attempted to photograph an open house at Michaela Nathan's & Bacci Court House. In April, he was told the same after snapping a few shots of committee



Rep. Sam Young, Secretary of Civil and Military Affairs (lower center) Rep. Roda Bernier (top), Sen. McElroy (4) (bottom right) Montpelier House in April

CASHING IN

Last year's registered lobbyist lobbyists reported receiving more than \$1.31 million in lobbying compensation. A fair number of those companies provide other services that number represents just a fraction of their total revenue. But the figures provide a glimpse at which lobbying power the most to lobby receive the top five:

- RSE Partners** \$1.12 million
- Stratton & Macomber** (nonunion) \$644,400
- MacLean Freeman & Rice** \$456,294
- Morris & Canning** \$415,600
- James Rudolph Martin** \$405,675

chain and Shamlin staffers enjoying the open bar at Denise Rudolph Martin's State Street office.

"It's not public. It's by invitation," DEM lobbyist Joe Chaquet explained at the time. "We invite members of the legislature, our friends around town, the press, you know, friends that we have

around here, to mingle with us and have some food and some drinks."

Asked the purpose of the event, Chaquet said, "It's to create good will amongst the people that we work with — both legislators and other lobbyists you'll find around here. From other firms, press people, it's not unlike what anyone would do if you had a house party and invited people to come out."

When the reporter asked if he could continue to walk around and photograph the festivities, Chaquet — who lobbies for the American Petroleum Institute, Bank of America and, ironically, the Vermont Press Association — said he thought not.

"I guess I'd rather that you not take photos," he said. "It's making people uncomfortable."

What's the Cost?

Unsurprisingly, those involved and involved in Montpelier's influence machine rarely question whether it serves those whom legislators are elected to represent. Most lawmakers sound genuinely grateful for the help lobbyists

provide, meaning never to wonder whether they're suffering from a systemic case of Stockholm syndrome.

But every now and then lobbyists take their advocacy too far — even for Vermont's accepting legislators.

An chairman of the House Committee on Health Care, Rep. Mike Fisher (D-Lincoln) is said to be the situation he received from industry lobbyists seeking to work the net for their clients' benefit. But when his committee debated a one-cent-per-ounce tax on sugar-sweetened drinks last February he was taken aback by the response.

The American Beverage Association, which represents Coca-Cola, Pepsi, and other major soda producers and bottlers, went on the offensive — in a major way. It inundated Vermont radio stations with ads opposing the tax and went so far as to sue Fisher by name in his local newspaper — a rare tactic in public Vermont.

When the chairman asked the ABAs Vermont lobbyist, Andrew MacLean, how much it spent on the ads, the lobbyist said Fisher would have to wait to find out until late April, when disclosure reports were due to the secretary of state. That wasn't good enough for Fisher.

"I think it's totally appropriate for anybody with an interest in legislation to spend as much money as they want to influence our decisions," he told the Vermont Press Bureau at the time. "I just want to know how much."

As it turns out, the beverage industry spent \$523,000 on the ads and another \$53,000 on lobbyists during the first three months of the year — perhaps a record-breaking sum in the state. MacLean later conceded that the campaign was overkill, saying, "I think there's, maybe, some more cost-effective ways to accomplish your goal. That's what I learned."

But as Fisher found out, Vermont's Lobbying laws make it impossible to determine the true cost and the point is moot. Lobbyists and those who hire them must publicly report compensation and advertising expenses three times a year,



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but only once when the legislature is in session. By the time the full cost of a legislative push is disclosed in late July, lawmakers have left the building and the press corps has moved on.

Frustrated by the dearth of information, Pelier called on his colleagues to require any advertising expense to be disclosed within 24 hours during the legislative session. But his plan fell on deaf ears. After taking testimony on the proposal last spring, the Senate Committee on Government Operations said it would address the matter when it returned the state's lobbying laws this year. But this year, the committee again decided to put off the reforms until next session.

"We didn't hear anything from the lobbyists at all — first they needed anything," committee chairwoman Jo Anne White (D-Weathers) explains, so

That would not, however, stop the flow of money from corporations and unions that contribute money to politicians while lobbying them. All but three of Vermont's top 15 donors during the last session cycle employ lobbyists, lobbying and regularly petition the state.

Probably why those entities contribute to candidates is a bit of a mystery, given that nearly everyone in the legislature swears up and down that campaign cash is no way influences policy making.

"It's part of the process," says MacLean, many of whose clients donate generously. "It takes effort to run campaigns. They're getting more expensive."

"I think campaign contributions are honoring service and someone's

Vermont's unique. Legislators don't have staff. So in a lot of ways, we perform a staff function for legislators.

LOBBYIST ANDREW MACLEAN

if lobbyists are responsible for reforming the rules governing their own industry.

Then again, if they're in charge of supplying "information" to the legislators, perhaps they are.

Another bill White's committee considered — requiring former legislators to wait a year before lobbying their ex-colleagues — also drew a quiet death. Though White says she "sometimes" thinks the legislators should slow Montpelier's revolving door, "When I look at different [lawmaker-turned-lobbyists] and see what they're offered, I say, 'Well, maybe that's a good thing.'"

If White's committee ever gets around to reforming the state's lobbying laws, one change VPIRG would like to see is a complete ban on lobbyist campaign donations to legislators. At present, they can give directly to candidates just after the legislative session for the second year of the biennium. But legislative leaders routinely circumvent that restriction by funneling lobbyist cash through their PACs. (For instance, at speaker Smith's fundraiser this Wednesday.)

"I think that would be a step forward just to remove the idea that any of their influence comes from the contributions they make," says Horne, VPIRG's executive director.

commitment to democracy period," Morrison says.

Do lobbyists have too much influence in Montpelier?

Vermont Chamber of Commerce president Nancy Bishop doesn't think so. "You can call all the lobbyists in the world pushing [a bill], but ultimately the decision is going to be made by leadership and the governor behind closed doors."

"I think they have a lot of influence," White concedes. "But look at all the lobbyists Vermont Yankee had working for them, and look at the big lobbyists for Monsanto. So I think they have an influence, but I don't think they're running the show."

That may be true. But when legislators come to rely on lobbyists for information, campaign donations and the occasional meal, what happens to those who aren't able to send a full-time advocate to Montpelier for four months a year?

"Have you ever put me showing up every day?" Horne says. "And somebody's gotta have enough money to make sure you're doing that. And that's going to be a corporate interest, in most cases." ☐

Disclosure: Tim Ashe is the domestic partner of Seven Days publisher and coauthor Paula Kostely.

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Wake-Up Call

Seven bands to watch at Waking Windows 4

BY SAN COLLIER

Now in its fourth year, Waking Windows has become one of Vermont's premier music festivals and quite possibly the state's coolest. Curated by the taste makers at Auguplay Media and MSR Presents, this year's lineup features showcases helmed by the likes of experimental music label NNA Tapes, hardcore punk label Get Stoked! Records and indie collective Friends + Family. More than 100 bands will play over four days at seven venues in downtown Windsor.

For the non-musicalist — that's a lot. What's more, many of the local,

regional and national acts are cutting-edge entities, unknown to the typical casual music fan. But here's the great thing about WW4: You don't need to be a music blog-obsessed hipster to get in on the fun. There are acts to suit every taste, from introspective acoustic songbirds to jingly indie rock to the most furiously experimental, take-no-prisoners you could want — or not want — to hear.

What follows is a primer on seven noteworthy musical acts gracing various stages and showtimes at this year's festival. (For a rundown of the

local fare, read this week's Soundbites column on page 68.) It's not meant to be a comprehensive look at the embarrassment of riches that awaits music fans in Windsor this weekend.

Rather, approach this as a sampler to whet your appetite and inspire you to seek out even more of WW4's talented lineup. The festival's best moments are often the ones you least expect, when you venture off the beaten path and discover a great new band or songwriter you never knew existed — and then can't imagine how you lived without them. Trust us, it happens every year.

Happy rocking. ☺



Joe Galt/Instagram



Photo: Hootchman



Scott Quinn



Guerrilla Toss

Guerrilla Toss, NNA Tapes Showcase at oak45, Thursday, May 1, 8 p.m.

In the band photo of Boston's Guerrilla Toss featuring one member's son, member's reaction to a recent lake-warm Patchwork review of the band's latest record, *Gay Days* (NNA Tapes). Reviewer Zach Kelly blames their sound to something you might hear at a basement party when there's a guy walking around with his dick hanging out.

Or maybe Kelly was inspired by the photo. It's your classic "chicken or the egg" scenario. In any case, those who like their pop pulverized to a bloody pulp yet still somehow sweetly danceable will find plenty to dig about this band. To be sure, GT's exclusive brand of music dance punk is not far from the folk of heart — or, for that matter, for grinders. But those willing to brave its punch-drunk grooves and shrieking vocals will

be rewarded with an unparalleled live show. And, yeah, maybe some nudity. www.guerrillatoss.com

SoftSpot, oak45, Friday, May 2, 8:10 p.m.

SoftSpot are a trio of North Carolina musicians who are now based in Brooklyn. The band takes great inspiration from the cultural differences between the North and the South and rural and urban existences. All those influences manifest in the ethereal art rock found on their latest album, *MOSES*. That's a follow-up to the band's 2012 debut, *Beak*, which is a Japanese word referring to a hand-drawn circle. The album was so named because it could be played as a continuous loop, with the end and fanning back into the beginning. Next stop, eh? softspot.bandcamp.com



Paul Cramer



Alex Shaffer and the Frocks



Kyle Moran

Ice Balloons, the Monkey House, Friday, May 2, 12:20 a.m.

Ice Balloons are primarily a collaboration of TV on the Radio's Kyp Malone and Wild Yo!s Rob Ryan. But the bands' wildly experimental, fuzzy fusion of synth, art punk and noise bears little resemblance to either musician's main gig. That's not a bad thing. Ice Balloons' self-titled debut album, released last year, is profoundly and aggressively strange, as is the band's fascination, bordering on obsession, with insects (it's framed by a dike in a fly mask). But underneath the kaleidoscopic crunch riffs gluttily deconstructed pop that captures the imagination and, well, really rocks. tombrock.com/artists/iceballoons

SCAN THIS PAGE
WITH THE LAYAR APP
TO WATCH VIDEOS
OF THE ARTISTS

SEE PAGE 9



ICE BALLOONS' SELF-TITLED ALBUM IS PROFOUNDLY AND AGGRESSIVELY STRANGE, AS IS THE BAND'S FASCINATION WITH INSECTS.

White Hinterland, Winslow's United Methodist Church, Saturday, May 3, 7:45 p.m.

As White Hinterland, vocalist Casey Dierckx stretches her classic voice over a canvas of Ball-themed orchestrations, crafting an idiosyncratic style of pop that has drawn comparisons to that of Icelandic avant-garde pop pioneerist Björk. Her new album, *Poly*, is dark, bracing, at times, at both confrontational and vulnerable. It's a challenging listen, but one that reveals an uncommon level of raw emotion in each twisted scratch and whisper of Dierckx's unconventionally affecting voice.

www.hinterland.com

Alex Bleeker and the Freaks, Waking Windows 4 Outdoor Main Stage, Saturday, May 3, 7 p.m.

We know how you kids love the Real Estate. No, not the buying and selling of land and buildings. The band Real Estate. The Freaks are RE house Alex Bleeker's other band, which also includes members of Woods and Vermont's own

Mauricio Ma, in addition to fellow Real Estate agent — ex, drummer — Jackson Polle. But

where Real Estate trade in washed-out nostalgia and jangly, wonky indie hooks, Bleeker's side project leans toward an embrace of old country rock, evoking the spacy 1970s twang of the Flying Burrito Brothers and the Byrds.

alexbleekerandthefreaks.bandcamp.com

Kal Marks, Friends + Family Showcase at MLC Bakehop, Saturday, May 3, 8:15 p.m.

Exploding in sound, Marks may be the coolest label you've never heard of. The Massachusetts-based imprint has been responsible for bringing a wealth of aw-whopping rock bands to the masses lately, including up-and-coming acts such as Fat History Month, Porches, Oxyd, Kiri and Speedy Ortiz — the last two of which can also be seen at WW4. The latest band to break on the label is Boston's K&G Marko, which fuse shaggy grooves and flipped Woodstock to create a grating sound that spins raucous calls to a corrupted hybrid of blues and rock. Black Sabbath and Mad Max!

www.kandgmarko.com

Fat Creeps, the Monkey House, Sunday, May 4, 3 p.m.

After three solid nights of rocking — four, if you count the WW4 benefit show with Dearbeat at Higher Ground on Wednesday, April 30 — what better way to ease back into the real world than with a little hair of the dog and a pizza party? Boston's Fat Creeps are a highlight of the fest-for-closing showcase at the Monkey House. Expect the band to top your five alone with a tasty mix of dreamy, surf-inflected garage rock and punchy stoner/punk. And maybe popcorn.

fatcreeps.bandcamp.com

INFO

Opening @ Winslow 4: Thursday May 1 through Sunday May 4 at various locations
Winslow: 1000 Main St. (at Winslow)
Green: 200 W. Main St. (at Green)

FLYNN TiX .org

5/1 THU	VSC "THE QUARRY" FlynnSpace (5/2, 5/11) National Theatre Live "KING LEAR" Palace 8 Cinema	5/17 SAT	BURLINGTON CHAMBER ORCHESTRA McCarthy Arts Center
	LISA LASHES Zoo Lounge & Nightclub	5/18 SUN	BELLA VOCE Dane Community Church
	CABARET GIGNOL The Black Box Theatre (5/1, 2)	5/19 MON	FLYNN SHOW CHOIRS FlynnSpace (5/19, 20)
5/2 FRI	PILDBOLUS Flynn Main Stage	5/22 THU	National Theatre Live "THE CURIOUS INCIDENT . . ." Palace 8 Cinema
	KAHANE/MOOSE UW4 Real Deal	5/23 FRI	STRANGE CREEK CAMPOUT FEST Camp Winnetka (5/24, 25)
	VYD 50TH CONCERT Lynn C. Hunt Middle School		GHOST WALK "Darkness Falls" City Hall Park (5/23, 5/25)
5/3 SAT	VSC MASTERWORKS Flynn Main Stage	5/25 SUN	SOUNDS FROM THE SOUL FlynnSpace
5/4 SUN	VYD 50TH CONCERT Flynn Main Stage		THE HEAD & THE HEART Flynn Main Stage
5/5 MON	OZMA OF OZ The Black Box Theatre (5/5-10)		GHOST WALK "Wicked Whitehall" Berkley Park (5/25-5/26)
5/12 SAT	FUEL Vermont Nightclub	5/28 WED	Walk in Progress Drinking
	ME2/STRINGS UW4 Real Deal		GRUP ANWAR FlynnSpace
5/11 SUN	ADRENALINE MOB Vermont Nightclub	5/29 THU	CELTIC WOMAN Flynn Main Stage
5/13 TUE	DRIANA SINGERS Cathedral Church of St. Paul		BEEMIE MAN Vermont Nightclub
	"STAND UP, SIT DOWN, & LAUGH" FlynnSpace	5/30 FRI	REGINA CARTER Flynn Main Stage
5/18 FRI	SAVING ABEL Vermont Nightclub		BLACK TIDE, THREAT SIGNAL & AFFIANCE LIVE Vermont Nightclub
	DMITHY RACHMANOV Cathedral Church of St. Paul	5/31 FRI	TONY BENNETT Flynn Main Stage
	BREAD & PUPPET THEATER "Blackboard from Hell" Flynn Main Stage		GRÉGOIRE MARET QUARTET FlynnSpace
	ADELE MYERS & DANCERS FlynnSpace (5/18-17)		
5/17 SAT	BELLA VOCE First Baptist Church		

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Bedrock

Theater review: *The Quarry*, Vermont Stage Company

BY ALEX BROWN

For actors and audience alike, a play's premiere can be an invitation to strike out into new terrain.

In offering the world premiere of Greg Pierce's *The Quarry*, Vermont Stage Company has taken chances with a brand-new work while relying on the solid talents of a four-member cast — three of whom depict multiple characters. The play is grounded in Vermont, beginning with the playwright's roots in Shelburne. Pierce now lives in New York City, but his brother, musician Randall Pierce, resides in Vermont and composed original music for this show. The play's setting is an unspecified Vermont quarry in an unnamed town.

The show opens on a set of stylized quarry walls and a stage littered with gray cubes of stone the same size and shape as marble blocks. Randall Pierce plays three or four characters on at a time. They are named and specific to the audience.

In a pleasant, no-nonsense way, Jean describes how much she enjoys staying into the quarry beside her house, and how the sound of the machines has soothed her. She misses her husband, Danny, who she never had two years. As she strolls in the open playing space, she moves and stacks the cubes, describing them as

packing boxes, every filled with Danny's books.

Jean is packing up her house and tells us she was planning until recently to "tell herself" believing that her life's "main story" was complete. But, as she pines through a half-packed box, the reveals that she's decided to stick around because of a big mystery that's capturing her town. Her monologue only hints at that enigma, but as other characters rise to speak, we learn the story in fragments.

The effort to combine an unusual narrative style with a mystery reveals the play's strengths and weaknesses. By relying chiefly on monologue inside all of scenes with multiple actors, Pierce can take interesting liberties with storytelling. What he can't do is bring a suspenseful plot to life.

Throughout the play all four actors remain onstage, silent and disconnected, until they stand to take part in a scene or deliver a monologue. The boxes near the entrance contain papers used to assume a variety of characters. Jean doesn't seem to be assuming them or remembering them from memory — they simply appear and disappear, existing or describing events from the past or the present day.

We meet Jean's angry, estranged

daughter, Clara, her dead, departed father, a couple of high school kids bickering about in the quarry and others. Each new character slides on and off, in portraits that shift especially complex, but the process becomes engaging by the sheer dramatic force of having our attention from person to person and person to person. All the monologues contain mirrored, mystifying and occasionally arresting images, but the language itself is unmemorable. In several scenes, one character narrates

and others perform as enactors. The performances are carefully crafted, but since most are staged without interaction with other characters, virtually nothing dramatic happens.

The next flow of costume transitions that bring new characters briefly to life makes for a truly delightful parade. But the characters are launched in isolation or in short-lived scenes, an approach that limits the play's potential for conventional drama.

Monologues are excellent for revealing inner thoughts and secret truths, but ultimately they're descriptions of circumstances and present a character's conclusions. Characters engaged in face-to-face conflict resolve their circumstances with action, giving the audience a way to interpret these choices from multiple points of view. The quarry's few conventional scenes, such as a high school flirtation with a dare to cap it off, are lively, but the play is principally concerned with minimalist, narrated storytelling.

Pierce does not a variety of metaphors for the quarry itself, evoking so many images that the kaleidoscopic interpretations give the play energy and dazzling multiplicity. But by the end, he hasn't made these disparate themes cohere.

The quarry is a place for danger, youthful behavior, through the sense of risk is never physically realized onstage. It's a prison if Jean's daughter is correct in saying that everyone in the family would do to leave except Jean herself. The quarry is a spooky place, where a girl can go missing and surely the town too telling ghost stories. It's an Indian burial ground, complete with an archaeological dig and a finger bone.

Not least, the quarry is the underworld, its dark and deep, and finally becomes a dreamspace where Jean takes a long walk downward. Having planned an allusion to *Persimmon* (which Pierce may be borrowing the kind of literary flak) without dash makes a deal with reality: Or he may be showing us a surrealistic vision of an afterlife. Given the quiet, weighty quality of the materials, it seems like a little like a trip to the bar and found to be a few minutes alone. The play leaves the scene's implications unspoken, but there's no rooming the overall feeling of relief, recovery and normal. Jean emerges with a new contentment, and whether she's alive or dead or dreaming is for the viewer to decide.

Ruth Williams anchors the show with her warm portrayal of Jean. With a firm stare that goes way to a readable as her eye, she takes stock of the audience and proceeds to let us in on her story. Jean gives the play a narrative quality, but Williams puts a new glow on her lines so we're left caring for her.

Robert Nemer handles several roles — from a bald, laid-off quarry worker to Jean's husband — and brings physical grace and keen precision to each, along with Vermont accents that are quickly accurate. Sweeney is ultimately more a

PIERCE DOES OUT A VARIETY OF METAPHORS FOR THE QUARRY ITSELF, EVOKING SO MANY IMAGES THAT THE KALEIDOSCOPIC INTERPRETATIONS GIVE THE PLAY ENERGY AND DAZZLING MULTIPLICITY.

product of Jean's description than of any action of his own, but Nasser gives him an cup, unassuming demeanor that jives well with her master-of-fair-mourning.

As teenage Jackson, anthropologist Ken and a few other characters, Andrew Butterfield brings splendid energy to the stage. His portraits are all crisply delineated with smart physical choices about movement and vocalization.

Stark Voserok takes on the roles of better daughter, nasty neighbor, giddy teenager and authoritarian anthropologist like pats glomming touches of humor on all of them, while taking successful physical risks as a dancer.

Randal Price plays piano or electronic keyboard throughout the performance. The Quarry is a melodrama in the original meaning of that term: a drama using music

to heighten and clarify emotion. Price uses simple melodic figures in an attempt to avoid overpowering the scene on stage or distracting the emotions of the audience. It doesn't always work. The music often asserts itself, because it's difficult to balance the two art forms perfectly, but it's a risk worth trying. Overall, the music is a surface constantly reflecting the action on stage, a mirror that adds an extra dimension and brings a musician into live collaboration with actors.

Jeff Hodzeger's L-shaped set of two big quarry walls has cavern-like entrances that make the space mysteriously deep. A baby grand piano is rendered obtrusive by four marble blocks tumbled around and on it. Aside from shallow rocks and the suggestion of a porch with a rocking chair, the stage is otherwise wide open.

Director Christine Alicia sees that big,

black canvas to emphasize stylized movement in a stark, open space. She stages phone calls with two stationary people who make no eye contact as they speak, and has the actors portray the happiness of two honeymooners with joyous spinning. She emphasizes the script's abstract elements with fluidistic movement interspersed with naturalistic postures.

The costumes by Catherine Vigne are precise enough to clarify characters who are sometimes wholly defined by their appearance. She has developed smart elements for quick onstage changes, complemented by the actors' subtle work in transforming themselves.

Jeffrey K. Saltsburg's lighting design makes the playing space tactile, magical, and one blockbuster effect (tinted the red) is worth the price of admission by itself.

In sum, the quarry is deep and the characters are shallow, but the overall experience is stimulating, and Vigne's decision to stage this new work is commendable. The Quarry adjusts the boundaries of theater and lets us see what happens when music, stylized space, a Pierre wheel of characters, an elastic sense of time and uplifting fantasy are combined. **B**

INFO

The Quarry by Greg Price: music composed and performed by Randal Price, directed by Christine Alicia, produced by Vermont Stage Company Through May 11 Wednesdays through Saturdays 7-10 p.m. and Sundays 1-2 p.m. at HyperSpace in Burlington. \$12-\$19. Website: vts.org.

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Restaurant Week Diaries 2014

Seven Days eats Vermont — and writes about it **BY SEVEN DAYS STAFF**

Vermont Restaurant Week celebrates its fifth year of price-free partying this week. But don't get us with food. The Seven Days staff celebrated in good taste with a tour of participating restaurants all over the state.

Seven of us tied on the fooding and tickled to one of 97 VERW entries to try special dishes served as part of the 10-day celebration. Our financial accounts are guaranteed to get you salivating, and you're in luck: VERW continues through Sunday, May 4 @

Bosnian Feast: Café Mediterraneo, Essex Junction

Our sources in Sarajevo have confirmed that Vermont Restaurant Week is not (yet) a major holiday in Bosnia.

But that didn't stop Ilirija Grasic, owner of Café Mediterraneo in Essex Junction, from using the occasion as an excuse to serve up his native country's traditional celebratory meal of roasted lamb.

"Bosnians gather around the spit," Grasic told me. "It's your lamb it's special."

Judging from the \$25 feast offered on Sunday night, Bosnians know how to party.

Declassifier time. It's entirely possible that I am the least qualified food writer at Seven Days. I have witnessed the foodie movement only as a new source for my curmudgeonly one-liners and, a few years ago, I considered postponing the USDA to place the frozen chicken tapaki to stay in his food-gale personal.

But back to the lamb feast. The recipe, Grasic said, couldn't be simpler. He salts the lamb and roasts it on the spit for four hours. That's about it. Anything more, he said, would get in the way of the natural flavor.

In a time when going out to eat, let us acknowledge, increasingly requires a thesaurus, I found this so incredibly refreshing strategy (obviously food people have many synonyms for "basic") do we really need? I consider myself fairly snooty, but it's been three or four years since I could fully comprehend a specials menu at most restaurants.

Grasic's approach seemed effective, too. Flavorful, chewy hunks of meat fell off the bone with a minimal push of the tines.

But the best part of the meal was probably the hanging pile of soft, sticky pomegranate, to which Grasic added a



Roasted lamb
served at Café
Mediterraneo



Stuffed vegetables and
grilled vegetables
served at Café
Mediterraneo

few pomegranate seeds. The meal was further accompanied by a generous helping of pita bread and salad, and topped off for a few extra bucks with Grasic's chocolate-dipped Nutella bûche.

Café Mediterraneo is a cozy place, with a few high-top tables near the windows and one large central table. When I visited, that was occupied by a crew of local Bosnians who usually stop by once a week for home-style cooking, Grasic said.

Grasic enjoyed making Bosnian celebratory meal so much, he said, that he will offer it again this Saturday and Sunday evening (it's not available on weekdays). The man just loves working a spit. God love him.

MARK DAVIS

Worth the Price: Juniper, Burlington

My first thought as I walked into Juniper at Hotel Vermont was *Not. Too expensive.* The décor was past-décor, past-rustic-chic, with clean lines and elegant mood lighting. The service was immediate and polite. In every way, this was a class joint.

Every ingredient in my body screamed at me to turn and run. I've been living on a grad-school budget for the past two years, so that sort of establishment has been a bit out of my price range. But that's what Vermont Restaurant Week is for.

The friendly service — and the waitstaff's bright green shirts reading "Keep Calm and Love Vermont" — did a lot to dispel my stress. It was lunchtime, and the atmosphere was casual. There in my party opted for the VERW deal, which gave us each an appetizer and a sandwich for \$15 each, what the hell, I figured. Since I was being it up for the afternoon, I was going to spring for a drink, too. The lady they ran me by but it was generously sized, made with gin, citrus, rosemary, lemon, banana, citrus berries and orange soda.

The scallop entrée was served in your mouth trader, accompanied by pickled peppers and cherry spears. Another small plate of grilled halibut, green onions and asparagus came on an individual-size cutting board with a generous dollop of red-pepper sauce. I like grilled

RESTAURANT WEEK DATES: MAY 3-4

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SIDEdishes

BY ALICE LEVITT



Favorio Restaurant

Pasture Raised

PASCOLE RESTAURANTE
OPENS ON CHURCH STREET

THE FARMHOUSE GROUP'S fifth restaurant, PASCOLE RESTAURANTE opens at 41 Church Street on Friday, May 2. It's no big news that the farmhouse restaurant will continue the company's practice of showcasing local foods, the new is in Italian style. But what else can diners expect?

Managing partner JIM BATES recently told Seven Days, "It's going to be very casual. We want this to be a Tuesday-night restaurant where you just pop in and the food is familiar and great."

The historic brick basement at 41 Church Street first was Sweet Tomatoes, then Three Tomatoes Trattoria and finally rfs. One exception Bates and co. have knocked out a wall where there was most recently a wine room to allow diners to watch chef make pasta from scratch.

These pastas are the anchor of Pascole's menu. Six varieties — including spaghetti, rigatoni and bucatini — each come in three different preparations. For example, wide flat pepperoni can be topped with sausage, cheese cream, briny and sage, served with



The Seven Day

SANTINO GUSTATO

a rich beef ragu dotted with mint and basil, or tossed with wood-fired mushrooms in olive oil and wine.

Besides the 20 different pasta dishes (including two versions of lasagna), entrees include 30 pizzas (the first per features Cauld Fire Meats pepperoni) and classic Italian dishes such as eggplant Parmigiana, pollo al limone and cappelletti di porch.

GOLD TAVERN wine director ALEXANDER carefully selected a range of Italian wines to pair with the food, but Trebbiano and Montepulciano aren't the only taste of the old country with which diners can wash down pasta. Rita Forno and Rita del Borgo Koala Rara IPA join Vermont beers on tap. Gold Tavern bar manager

JOHN MICHIORE also brings Italian favorites to Pascole's cocktails, such as the historically titled Groggery made from gin, Cocchi Americano, cream de menthe, elderflower and fresh sage.

Lunch service will join dinner about a week after Pascole opens. Farmhouse Group's director of marketing ANDREA BORDI says to expect many of the same pastas and pizzas as are served at dinner, as well as hot and cold sandwiches made with Gold meats.

Entrées & Exits

ILLINOIS COFFEE BUTTER-CREAM IN PASTA, CREAMY IN COLO-CHEESE AND BORDO "We had to make hard decisions to decide if we can go into May," says JOHN GORDON, chef and co-owner of the RESTAURANT GROUP in Essex Junction. "We can't."

Delphi and wife and co-owner KATHY BORDO will close their restaurant after a final casual dinner service on April 30. Though the Belord One has a strong local following, Delphi says that loyalty wasn't enough to support the restaurant. "The winter was just devastating," he explains. "We can't bounce back. It's been a pleasure being here for

SARAH BROWN

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SIDEdishes

CONTINUED FROM PAGE 41

five years, and we thank everyone who supported us."

Delfino says he and Bilaloudou will return to the Boston area where the pair previously led five of the world-class bistros and sophisticated comfort food.

Back in Essex, foodies are hoping to attract a new restaurant with community appeal. **FRANKIE MEYER**, an organizer of the **100MILES FARMERS MARKET**, says she and others from that group have discussed the possibility of bringing a community-supported restaurant into the space.

While one community reclaims a central restaurant, another grows in new one. Following dramatic renovations, **WINDMILLERS ON THE GREEN** opened last week in Colchester. According to owner **DAVID WALSH**, traffic at the former Jack & Grill space has been steady, thanks to eager locals who have long been

monitoring the restaurant's progress.

Soon those diners will be able to enjoy treats such as corned beef and cabbage or burgers with sweet potato mash served on a canvas-covered dock.

Reardon, too, has a new spot to grab a meal. **CAKE CRUM** is a veggie to **BRANDON MUSIC CAFE** inside the quirky new **CHAMPWELL MUSIC AND ARTS CENTER**. The same owners, **JANA** and **CHRISTOPHER STATION**, are behind this second location devoted to enjoying fine art and music along with the culinary arts.

The cafe serves home-made quiche, coffee and omelets from 10:30 a.m. until 4 p.m. daily. **Edna Station** says **Brandon Music Cafe** still serves dinner with live music shows and will host a special Mother's Day high tea. But events may gradually migrate to the new space, where Station has a larger kitchen in which to prepare her



Americana and British comfort food

On a recent Monday, daily specials included several soups, including carrot and ginger, garden mint and pea, and bean

and vegetable. It all sounds perfect for a spot of tea, that's the intention. Fans of Station's brews will soon be able to enjoy a cuppa at the new space, where she plans to open a full-service tea room. ☐

CONNECT

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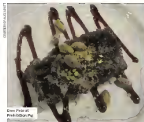
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Chris Piro at
Piro's Italian Pig



Angie Chikara
at Piro's Italian Pig

Restaurant Week Diaries by Alice Levitt

appetizers with a bit of crunch, but that was slightly on the tough side — possibly because it's early in roasting season.

The star of the app show, though, was the plate of golden-brown Cobot Clothbound chicken breasts served atop heavy compote. A satisfying crunch on the outside gave way to the tender, silky chicken within, and the sauce added just enough tart sweetness to the savory chicken.

I spent so much time thinking about the appetizers that I almost forgot we were expecting the next course, but soon enough it arrived. The sandwiches came on cutting boards, plated with white in too-wine vinegrette or fruit, plus a pickle. My friends chose the bigger and the punchier, of which I (of course) tried both. I picked the black-wine roasted turkey with ketchup, house Brussels and chicken liver puree, served pressed on crusty wheat bread.

Seaside seeds and olives added the occasional pop of flavor, and the puree served as a creamy condiment for the turkey. To my disappointment, though, the ketchup added crunch but little flavor, and the Brussels was hardly noticeable. The sandwich was very good, but it seemed afraid to offer more than a suggestion of the more exotic flavors.

I left feeling full and satisfied, not just from the food but from the service and ambience. Though I've long since digested the meal, I'm still discussing these chicken titbits.

ANDREA SUCCO

Fever Reliever: Prohibition Pig, Waterbury

At last year's Vermont Renaissance Week kickoff I was less than two weeks away from gallbladder surgery. This year, on the first day of the 16-day event, I went home from work with the flu.

There has just a major virus in my city, it's like an old song going on these three pre-flu dinners. While Mrs. Ginas Heavy Soup was has been a staple of my VERW so far, I did make it to Prohibition Pig for a welcome dose of (gold) comfort food.

We arrived just before 7 p.m. to find a half-empty dining room, which quickly filled to the brim. Our server came directly toward us that the duck dish entree (very honestly named "Duck Duck") was two plates from selling out, so we ordered it immediately.

We also ordered our starters and the other entree, along with a Mexican Coke and soft pretzels from the regular menu (for my dining partner). He reasoned that we could use the spicy Honey Yogurt mustard that came with the pretzels to clear our sore throats.

The horizen went salad with garlicky vinaigrette was refreshing as its own. Crunchy beans and BBQ tomato, mixed with bitter endive and sweet roasted onions, rounded out our compromised taste buds. Truffled oysters (mushrooms were the meaty stars of our other starter), a simple, comforting take on mushrooms toast (showered in parmesan) and grand Peruvian.

The Duck Duck turned out to be more of a salad than a showcase of mallard flesh. The beautifully prepared smoked breast was served in tiny strands that added away seasoning to a pile of bitter greens. Roasted Hazelnut chicken, dried cranberries and pickled onions balanced the salad which served as a base for house-cured duck confit. The duck leg was exceptionally flavorful, but could have benefited from more roasting and a crispier skin.

My pork request came come in a dauntingly large bowl with some made of duck rigatoni. Potatoes and kale were served with the (Michael) Werner's signature pork products: guanciale, Italian sausage and bacon. They blended seamlessly while each evoked their own meaty personalities.

We ended our meal with Oreo Pie, created from "locally harvested Oreo livers." It was essentially a large, retrograde presentation of mashed Oreo middle, balanced with silky potatoes and a large berry puree.

Did I leave feeling healthier than when I entered? Of course. Oreo livers are full of vitamins.

ALICE LEVITT

What the Doctor Ordered: Antidote, Vergennes

Since the birth of our little boy, Aza, nearly 30 months ago, my husband and I have changed countless diapers, commiserated over sleep deprivation and swooned together over the little person for whom those are small sacrifices.

What we haven't done much to go out on dates. And so on Friday, I walked my generous nature-in-law through Aza's bedtime routine and highballed it to downtown Vergennes, where Colin and I met for dinner at Antidote. Tucked in a subterranean space on Green Street, Antidote bills itself as a "speakeasy" — but feels a little like your mom's basement. That's OK. What Antidote lacks in pitch, it makes up for in mouthy charm, and in an eclectic menu that suggests whoever is behind the scenes is having a great deal of fun.

I found Colin happily ensconced at the bar, sipping a Founders Brewing Company Brimstone (and chatting up the bartender). We were both a little giddy; date night felt like playing hooky from real life. Seated at our table for two, we ordered from the inventive cocktail menu and nipped out our dinner.

PHOTOGRAPH BY ALICE LEVITT

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PHOTOGRAPH BY ALICE LEVITT

Restaurant Week Diaries by David Shields

My first course — a blackened rice turn here, served with minimal cucumbers — arrived artfully arranged in a martini glass. I unconsciously dumped the entirety on the small plate where the glass had perched and dug in. Cohen's Caesar salad was crisp and delicate, and we agreed that the fresh, silvery anchovies were among the best served ever sampled.

When it came to choosing an entrée, I felt a little guilty: peering up the grilled asparagus and pickled ramps (ouch — especially after our gastric waitress told us she'd gathered the ramps herself) like the *Misty Knoll Farmer's* "raggy" chicken (ouch didn't disappoint, pleasant surprise followed up the initial sweetness of the pulled meat).

Cohen and I made short work of one race spoon, then turned our attention to the house-cured pastrami he'd ordered. It may have been the most sublime sandwich I've tasted in years. (Wow, after all that, I managed to eat an entire banana pudding for dessert. I'll never know.)

Midway through our meal, the restaurant was full, bustling and still cozy. Ambience may not have the refinement of big-city restaurants up the coast, but it manages a rare first. Just about everyone seems to care these. Two tiny women sat for a night on the lawn, a father-and-son duo in matching ball caps, couples meeting up for double dates — I was charmed by ver drier companions, and by the acknowledgment the restaurant seemed to cultivate.

Full and happy, Colin and I agreed, as we meandered back to the street, that Ambitude was a fitting choice for our rare night out together. Just what the doctor orders.

KATHRYN FLAGG

A Bite of Burlington: Bluebird Tavern, Burlington

Even in the relative wilderness of Addison County, where I lived for the past several years, I heard about certain Burlington-area restaurants: *Chowline*, *Juniper*, *Bluebird Tavern*. So when my first Vermont Restaurant Week as a Burlington resident rolled around, it was the only excuse I needed to sample one. Joined by friends and colleagues (Ethan de Joffe and Andrea Russo), I looked off VTRW at Bluebird Tavern on St. Paul Street.

The house was lacking a little (empty at 6:30 on a Friday evening, but the bartender, most-accommodating waitress, lively bar, and the enthusiastic front-end staff showed us right to our table).



Andrea and I opted for the \$35 fixed-price menu, while Ethan ordered the cod from the regular menu. Our fixed-table starters arrived with an appealing snack-platter of cheese, laminated onions, candied walnuts and mustard. (Pro tip: You can score the platter by checking in with Bluebird on social media.)

The salad amounted to a heaping dose of raw kale, attractively adorned with thin slices of apple and a healthy sprinkling of red onions, both crispy and delicious. I'll happily eat a full head of raw kale, but I had to admit that those salads were on the dry side. I got several hints that were all kale and none of the delicious honey-shallot dressing.

My dining companions fared better on their main courses. Ethan's is a corn-cob entrée was deemed a well-balanced dish. Andrea's schizoid was fried in a crisp, buttery batter and served with a succulent juniper-jar oyster back-to-it special.

My lobster crostini was the dud of the evening. The hand-rolled, olive-dusted pasta was served with a thick cream sauce. Mine, two beans, jalapeño peppers and cubes of pear

should have added up, but the flavors were lost amid that sauce and the starchy crostini.

Dessert was more of a success. My chocolate panna cotta, topped with pomegranate, satisfied my sweet tooth. Andrea's "Walrusen Rabbit" dessert of carrot and red velvet cake with fresh cream-cheese ice cream was a hit.

All told, though some of our dishes bore our Bluebird glowing reputations, I think Bluebird has earned up the experience the following day when he called the meal "good but not great."

XIAN CHIANG-WAREN

Moose on the Loose: The Elusive Moose, Waitsfield

Few films induce hunger quite as effectively as *Tongpo*, the 2005 Japanese comedy that was this year's Vermont Restaurant Week "Foodie Pick." Depicting the concoction of a perfect bowl of ramen, the film really concerns the sensory richness of cuisine.

Post-screening, five of my coworkers and I were conversationally staid, but our bellies were irascible! We decamped for the Elusive Moose, a 3-month-old restaurant located near the Big Screen Theater in Waitsfield. There was no menu on the menu, but this thoughtful moose offered many well-greased dishes that satisfied us all.

I was the rogue of the group, ordering not from the VTRW menu (which had too many embarrassing nods for my table) but from the regular bill of fare. The New England fish chowder was terrific, loaded (literally and figuratively) with salt pork and beautifully served ketchup. I did not share.

For my main dish, I opted for the cider-braised pork chank which, served in a bed of cheddar grits, stood upright on the plate, a presentation that drew oohs from my tablemates. Early snow-fall's three-meal person, the meat was sweet and tender and fell off the bone with the nearest prod from my fork. The grits would have benefited from a little more salt, seasoning or fresh vegetables, but that didn't detract from the succulence of the meat. I brought the dish's bone home for the doggie.

Every one of my coworkers sampled this year's VTRW featured cocktail, the Champion Sazerac, and they all loved it. I stuck with Ocean Club's United Pines in a can, which played very nicely with the cider-braised pork. Our final waitress diagnosed Empty Glass Syndrome and



More food after the classifieds section.

PAGE 43

DAILY specials! outside tent with bar & live music 6-9 on May 5th

<p>879.9482 • MAPLE TREE PLACE • WILLISTON</p> <p>MAY 1ST \$4 HOUSE MARGARITAS</p> <p>MAY 2ND \$5 SANGRIA</p>	<p>MAY 3RD \$7.50 SAUZA BLUE SHORTY MARGARITAS</p> <p>MAY 4TH \$3 BQX XX DRAFTS</p>	<p>MAY 5TH \$5 HOUSE MARGARITAS \$4 033 XX DRAFTS \$3 CORDONA • CORDONA LIGHT \$7.50 SAUZA BLUE SHORTY MARGARITAS</p>
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STARLINE RHYTHM BOYS

food



Creamy white bean spread at Simon Pearce Restaurant



Creamy white bean spread at the Bluebird House

administered soothing treatment with slivery.

My dessert, a banana Foster bread pudding, was perfect. Please don't change this, ever.

This was hearty, earthy, satisfying food. Do not change this menu.

ETHAN DE SEIZE

Over the Falls: Simon Pearce Restaurant, Quechee

At Simon Pearce in Quechee, the serene experience starts before you even enter the restaurant. The building hugs the Ottauquechee River — which is rising this time of year — and overlooks a dramatic waterfall. And you just have to roam the stunning shorelines of Pearce's elegant glassware before dinner. During our visit, glassblowers were shaping murin glasses, which whetted our thirst for drinks to come.

The advantage of an early-evening reservation was getting one of the best seats in the house — beside a tall window, practically in top of that dizzying waterfall. In our party of four, two diners ordered last year's Vermont Restaurant Week cocktail, a Vermont Gin and Tonic, and declared it "herbaceous and refreshing." I had an old-school dirty martini in one of those much-welcomed glasses.

My starts, creamy white-bean croutons, consisted of two thin slices of toasted baguette with a pea-like bean spread and sliced cherry tomatoes. Goshely and monstrous it was delicious. Equally so was the risotto on the other end of my rectangular plate, a delicate mix of white beans, green types of broad mushrooms, and something tiny and chewy I couldn't identify. It's mostly in the middle, a small nest of beet microgreens, tasted like spring.

My entree, a poached mushroom risotto, was unexpectedly sea/porous and lovely. The risotto was gracefully spooned across a wedge of sautéed squash. Alongside it, a chunk was draped like a languishing jelly. The plate was further dotted with tiny chunks of turnip and carrot. The rice was a wee bit too dense for my taste, but the flavor was rich and satisfying, as was the perfectly cooked, lined-up sautéed squash. My bowlful of turnip was bitter but the deliciously sweet carrot made up for it.

My chosen dessert, a classic vanilla bean crème brûlée, was nothing short of exquisite. Served in a shallow dish, the custard was silky and not overly sweet, while the crust was perfectly, well, crusty, and broke with the merest jab of my spoon.

The definitely returning the summer, so fine and later to that waterfall room.

PAMELA POLSTEN



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We will release our first whiskey on Saturday May 24, 1 p.m. in Hardwick

A very limited number of bottles will be available, using the Early Rise organic corn grown by Jack Lane Farmstead Farm, Vermont. The day will be a celebration of the life of Jack, with our thanks for the years of service to Vermont, her families and her friends. The release is to help Jack pay for his medical bills, and we will share a box with

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calendar

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community

NATHERTON HISTORICAL SOCIETY ANNUAL

FREEBIE Netherton Historical Society presents its 2014 Annual Meeting and Luncheon. The event will feature a presentation by the author of the book "Netherton: A History of the Town" by John W. Smith. The event will be held at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

WELSH RHYTHM Welsh Rhythm and Dr. George Williams will be performing at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

dance

AFRICAN MUSIC & DANCE ENSEMBLE The African Music & Dance Ensemble will be performing at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

education

COULTERS APPRECIATION WEEKEND KIDNEY Teachers and students are invited to the annual Kidney Appreciation Weekend at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

etc.

TALLY HO! FARMING THE MUD RIVER VALLEY Tally Ho! Farming the Mud River Valley will be performing at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

film

PAINT PRESIDENT & FUTURE Paint President & Future will be performing at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

THE MUD RIVER VALLEY The Mud River Valley will be performing at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

MUSICAL THEATRE Musical Theatre will be performing at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

THE PRICE OF FEAR The Price of Fear will be performing at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

food & drink

VENUE'S RESTAURANT WEEK Venue's Restaurant Week will be performing at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

VENUE'S RESTAURANT WEEK SALON FASH Venue's Restaurant Week Salon Fashion will be performing at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

VENUE'S RESTAURANT WEEK DOWN Venue's Restaurant Week Down will be performing at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

games

WISDOM CLAY Wisdom Clay will be performing at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

health & fitness

CREATE A YOGA ROUTE Create a Yoga Route will be performing at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

HEALTHY BILLS FOR PREGNANCY & LACTATION Healthy Bills for Pregnancy & Lactation will be performing at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

HIGHLY ABLE & MOVEMENT CLASS Highly Able & Movement Class will be performing at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

MINIMAL STYLE AND YOGA Minimal Style and Yoga will be performing at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

RIPPED Ripped will be performing at the Netherton Community Center, 100 N. Main St., Netherton, Pa. 15555. Tickets are \$10.00. For more information, call 724-265-1000.

MAY 2 | MUSIC

Fret Set



In Homage

When Frank Zappa saw harmonized glasses, a cigar, and a mustache on a poster, he transformed it into his childhood hero Groucho Marx. Discovered by Marx as while studying drama at the University of Southern California, the movie-winning actor cut his comedic chops in the role of the off-broadway hit *Groucho & Liza* in 1976. These days, Zappa embodies the legendary comedian in *An Evening With Groucho*. Accompanied onstage by pianist Jim Fennema, Zappa ad lib his way through one-liners, anecdotes and songs, reliving the *New York Times*' assertion that he is "the greatest living interpreter of Groucho Marx's material."

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Friday May 2, 7:30 p.m., at Chandler
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Leaning to Mattéo Palmer play the guitar, it's hard to believe he's only 17 years old. The steel-string virtuoso turns heads each time he brings his fingerstyle playing to the stage. Among his rapidly growing legion of fans is Grammy Award-winning producer Will Ackerman, the driving force behind Palmer's stunning debut, *Out of Nothing*. A reflection of the rising talent's emotional depth and musical maturity, the album announces his arrival in a genre primarily populated by players two and three times his age. The first-board wizard presents a salon-style show with the Holm Brothers as part of the Mt. Philo Inn Artist Series.

MATTED PALMER

Friday May 2, 7-10 p.m., at Mt. Philo Inn in Gracetto. \$25 suggested donation. Info: 425-3336, mattedpalmermusic.com



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SEE PAGE 9

Together as One

Middlebury College seniors Hu Di, Cameron McKinney, Jill Moebius and Rachel Nulke take audience members on a journey through time and space in *Reconstructed Notions*. Double majors in dance and economics, Japanese, psychology and sociology, respectively, the four collaborate their studies in a dynamic joint performance. With varied approaches to choreography, the diverse work finds Di exploring ideas of ball inspired by Buddhism and Vietnamese folk religion; McKinney investigates aspects of the psyche based on Japanese Bushi performance art, *flowing out* the evening; Moebius examines memory's influence on physical movement, while Nulke focuses on how social theories of gender and performance relate to her own body.

RECONSTRUCTED NOTIONS

Friday May 2 and Saturday May 3, 8 p.m., at Orinco Theatre, Midway Center for the Arts, Middlebury College. \$6-12, info: 424-8559, middlebury.edu



MAY 3 | MUSIC

Voice Choice

Of Heather Maloney's vocal prowess, *New York Times* music columnist Val Haller wrote, "If I'd closed my eyes, it could have been José Mitchell." Just how does one live up to such an endorsement? In Maloney's case, effortlessly. The singer-songwriter and guitarist is blessed with a soaring voice perfectly suited for what she describes as "idiosyncratic folk." Armed with her acrobatic abilities, she has a one-two creative punch that makes her an exciting live performer. Her recently released EP, *Woodstock*, also features indie-folk quartet Dorkspide. The upcoming performance treats listeners to an intimate show in celebration of Ripton Community College Branch 19th anniversary.

HEATHER MALONEY

Saturday May 3, 7:30 p.m., at Ripton Community Center House. \$5-10, info: 386-6062, heathermaloney.com



MAY 2 & 3 | DANCE

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calendar

FEELINGS

GREEN-GLAZED TANGLED FRUIT CAULDRON Green-look off the weekend with company and some sunbathing and laughter. No perfect necessary but clean sheets and clean linens required. One free food or fruit refreshment included. 7-10 p.m. Refreshed June 10, 7-10 p.m. Info: 837-6845

RECENT TRAVEL HISTORY Introductory College for Arts present a 4-week program of original works in the form of the dramatic monologue. Set summer qualified. Green Theater Workshop Center for the Arts 100 Academy Square. 8 p.m. 56-10 Info: 443-5287

etc.

CLOTHES EXCHANGE Entrepreneurs refresh their wardrobes with new and gently used brands. Proceeds benefit 100 Camp for Youth. 10 Memorial Auditorium, Burlington. 8 p.m. 1000 Champlain Valley. 7-10 p.m. Info: 333-7474

SHARING PAST SPINNING CONES & BUNNETS All-arounders are on-line under the cones and bunnies. Free food and drinks and free music. Free bunnies for the Green Theater Workshop Center for the Arts. 7-10 p.m. 1000 Champlain Valley. 7-10 p.m. Info: 333-7474

fun & festivals

MAKING WINGS 4 to 10:30 p.m. June

film

LUNAR ECLIPSE Short film showing the moon's shadow on Earth. Proceeds benefit 100 Camp for Youth. 10 Memorial Auditorium, Burlington. 8 p.m. 1000 Champlain Valley. 7-10 p.m. Info: 333-7474

food & drink

VERMONT RESTAURANT WEEK June 10-13

games

BIG BROTHER June 10-13, 10 p.m.

health & fitness

YOGA FALLS WITH IMPROVED STABILITY A personal fitness demonstration with a personal fitness instructor. 10 p.m. 1000 Champlain Valley. 7-10 p.m. Info: 333-7474

LAURENCE 8 p.m. 1000 Champlain Valley. 7-10 p.m. Info: 333-7474

YOGA CONCEPT Yoga seeking to refine the practice for healthy life. 10 p.m. 1000 Champlain Valley. 7-10 p.m. Info: 333-7474

arts

ALUMNI CLUB 10 p.m. 1000 Champlain Valley. 7-10 p.m. Info: 333-7474

MEMBERSHIP OPEN OFFICE ACTIVITY TIME

Superheroes and 1000 Champlain Valley. 7-10 p.m. Info: 333-7474

MOVIE WITH ORANGE 10 p.m. 1000 Champlain Valley. 7-10 p.m. Info: 333-7474

MUSIC WITH ORANGE 10 p.m. 1000 Champlain Valley. 7-10 p.m. Info: 333-7474

body

WAVEY VORTER COMMUNITY CELEBRATION: THE 100th BIRTHDAY Celebrate the 100th birthday of the Vermont State Police. 10 p.m. 1000 Champlain Valley. 7-10 p.m. Info: 333-7474

music

THE NIGHT FISH 10 p.m. 1000 Champlain Valley. 7-10 p.m. Info: 333-7474

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entrances provided the afternoon. **Salisbury Park, Burlington 3 p.m.** \$20 suggested donation. www.burlingtonvt.org

age 18 and over

CHAPERON HARBOR Locals need to know that all participating farms for tours, but, again, we're looking for local farms. See www.burlingtonvt.org for details. **1-4 p.m.** Free. www.burlingtonvt.org

BARRY GAP AT THE FAIR Nighttime on a wagon, a ride and meet with a herd of former babies come as they parade from pasture to fair in the capital. **Shelburne Farms 4-5 p.m.** 15-18 yrs. Free for locals. www.burlingtonvt.org

GLASSING HILL CANNING Winter garden tour of Burke and company to learn more the production of pickle relish. **Cherry Hill, Burlington 1-2:30 p.m.** \$5. 20 yrs. per person. www.burlingtonvt.org

beginners

WINTERMOUTH ADULTS EXPO 1-4 p.m. www.burlingtonvt.org

dance

SACRED CIRCLE DANCING Teens, adults and over 60, practice circle, contra and square dance. **Personal and informal.** **Dartmouth College, Burlington 7 p.m.** 7-12 p.m. Free. www.burlingtonvt.org

etc.

LYLE IN HARRY See Sat 3-3:30 p.m. 9 p.m.

EVENT LOCAL A WEDDING: WEDDING PLANNING Includes professionals and vendors for local wedding. **Burlington 10-11:30 a.m.** Free. www.burlingtonvt.org

CHURCH OF THE HOLY SPIRIT 10-11:30 a.m. Free. www.burlingtonvt.org

CHURCH OF THE HOLY SPIRIT 10-11:30 a.m. Free. www.burlingtonvt.org

CHURCH OF THE HOLY SPIRIT 10-11:30 a.m. Free. www.burlingtonvt.org

food & festival

PLANNING WEDDING 10-11:30 a.m. Free. www.burlingtonvt.org

food & drink

COMMUNITY GARDENING The Ladies Auxiliary of the Burlington Garden Club will be doing the gardening and landscaping at the VFW Post. **Dartmouth College 10-11:30 a.m.** Free. www.burlingtonvt.org

WINTERMOUTH ADULTS EXPO 1-4 p.m. www.burlingtonvt.org

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WINTERMOUTH ADULTS EXPO 1-4 p.m. www.burlingtonvt.org

Support a woman making the transition from prison back into the community



Having a strong, good woman in your life who believes in you helps you feel like you are worth believing in.

Do you a good friend? Do you have an open mind? Do you want to be a friend and make a difference in someone's life?

The inclusion of a mentor can profoundly affect a woman's ability to successfully reintegrate into the community. But the mentor must be someone who is not just a volunteer, but a mentor.

Make a Difference Today! Contact: P.O. Box 1000, Burlington, VT 05401-1000. Phone: 802-255-1111. Email: mentors@burlingtonvt.org

Mentor Orientation begins May 7, 2014 at 5:30pm



305 South Champlain Street, Suite 80 Burlington, VT 05401-1000 Phone: 802-255-1111 www.mentorsburlingtonvt.org



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Climbing Wall
Basketball
Golfing
Music

NOW ACCEPTING APPLICATIONS for fall enrollment!

FRESH-IDEA STORY TIME & CRAFT Entertain your children on paper's page with ages 3 through 5. Join Maura Grady, Teacher through the use of a book. Wednesday 10 a.m. - 1:30 p.m. Free. Info: 625-6566

STORY EXPLORE! POND Try to find about 100 words with a pond in it. From the book, *100 Words with a Pond in It*, by Linda Ward Beech. Monday 10 a.m. - 12 p.m. Free. Info: 794-7810

TODAY WITH CANNELLE Mothers and daughters! Meet a great Vermont author and enjoy a beautiful book. *Remember*, by Susan E. Wells. Tuesday 10 a.m. - 12 p.m. Free. Info: 794-7810

WHEEL-ABOUTS PROGRAM Kudos ages 2 through 7 and all without development disabilities. Join your physical therapist in an active fun time. Space is limited. Call: 625-6566. 2 p.m. Free. Info: 625-6566

Language

FRENCH CONVERSATION GROUP Exercise language speaking skills up on their lips. Tuesday 10 a.m. - 12 p.m. Free. Info: 625-6566

INTERMEDIATE CONVERSATIONAL SPANISH Lessons for adults learn the grammar rules while enjoying different food. Tuesday 10 a.m. - 12 p.m. Free. Info: 625-6566

PAUSE, CAPTAIN FRENCH CONVERSATION French for adults learn the grammar rules while enjoying different food. Tuesday 10 a.m. - 12 p.m. Free. Info: 625-6566

Arts

THE NEW BLACK Artists share a special evening. Contemporary artists from across the city. Come to witness a night of art and music. Friday 7 p.m. - 10 p.m. Free. Info: 625-6566

Entertainment

TOP GUN: THE MOVIE 10 p.m. Free. Info: 625-6566

Health

AN ORANGE The first to talk to you on a red night with a group of friends. Tuesday 7 p.m. - 10 p.m. Free. Info: 625-6566

CONCERNED PARENTS All young parents will find the support and information of the Vermont Council on Children's Health. Tuesday 7 p.m. - 10 p.m. Free. Info: 625-6566

Outdoors

EARLY SPRING WILDFLOWERS Join the Vermont Native Plant Society. Tuesday 10 a.m. - 12 p.m. Free. Info: 625-6566

Fall

COMMUNITY MEDICAL SCHOOL SERIES Join the Vermont Medical Society. Tuesday 10 a.m. - 12 p.m. Free. Info: 625-6566

WED. 7

community

NEWSPAPER INFORMATION SESSION Hear the news on the new paper. Tuesday 10 a.m. - 12 p.m. Free. Info: 625-6566

POWER TOOLS FOR CARPENTERS A class for carpenters to learn the basics of carpentry. Tuesday 10 a.m. - 12 p.m. Free. Info: 625-6566

etc.

LAUREN HENRY From the author of *The Girl on the Train*. Tuesday 10 a.m. - 12 p.m. Free. Info: 625-6566

film

WALKERS The first to talk to you on a red night with a group of friends. Tuesday 7 p.m. - 10 p.m. Free. Info: 625-6566

Food & drink

WEDNESDAY WINE DOWN See Wed 10

galleries

WEDNESDAY See Wed 10

Health & fitness

NON-TRADITIONAL YOGA See Wed 10

A LIFE See Wed 10

Hike

WALKERS The first to talk to you on a red night with a group of friends. Tuesday 7 p.m. - 10 p.m. Free. Info: 625-6566

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music

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John Comley and Jennifer
Comley. Do you have that
Comley? A life science that
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biological sciences in a
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nature

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Boots. Do you have that
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Matthew Theatre. Do you
have that Matthew? A life
science that combines the
physical and biological
sciences in a personally
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the world. Class with topics
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Class with topics to include:
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Distilling? A life science that
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biological sciences in a
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well-being

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Arts? A life science that
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writing

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that Waterworks? A life
science that combines the
physical and biological
sciences in a personally
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yoga

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LAUGHING AROUND YOGA
Laughing Around Yoga. Do
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Low Anthems

Nat Baldwin talks bass, basketball and his new album, *In the Moment*

BY DAN SULLIVAN



NB: I wanted to make something that was a little more consistent than my past records. In past records, there was a wider spectrum of things happening from songs to songs. I didn't write a batch of songs at once before. So after a couple of months of writing, these songs seemed to fit together nicely. There is a spectrum of ideas within the songs, but they're linked.

SD: There seems to be a sonic consistency, too, especially in the string arrangements.

NB: That's Bob Moose from yfonic. He did some arrangements for some of the first songs I had written for the album for a festival we were playing, and I loved them. So when it came time to record the album, I asked him to bring those arrangements and if he wanted to do more, he was into it.

SD: Your solo music can sometimes be rather sparse, instrumentally. Was there a concern of overdoing it with the strings?

NB: I didn't want the arrangements to take away from the intimacy of the songs. I want it to still feel like a solo record with little adornments here and there that accent and punctuate certain parts. I love listening to solo music. It can be really powerful, especially live. But for an album, for the definitive recordings of these songs, 45 minutes of just solo bass could potentially be kind of challenging. So having really simple but nice arrangements that buoyed the feeling of the song, so more things along, I think it worked.

SD: How did Otto Hauer fit in on *Low*? NB: Most of my music is cyclical and already has a repetitive rhythm happening. So it's sort of obvious how drums would work, but almost too obvious. It's hard to imagine someone what drums would do to it. Or maybe it's hard to imagine them not doing something super obvious. But he seemed like somebody who could do something interesting. So we came up with some really simple parts, minimal stuff that added some life to the song and fit in the framework and approach.

SD: In concert, it's just you and Otto. How much do you have to adjust from the album versions of songs to a live setting?

NB: It's just been me solo for a long time. So just adding one person is going to be

cool. And the string arrangements... the songs were already the songs, and the songs come after. I haven't figured out how to incorporate them as additional to the other stuff I have to do. And in the similar, intimate places where playing, hopefully the energy of the live performance will translate. So it makes sense to play kind of stripped down. And it's a hell of a lot easier to tour that way.

SD: How has your jazz background informed your music with Dirty Projectors and your solo work?

NB: At this point it's kind of subconscious, really. I don't remember when the years. It just becomes a part of you, your musical identity. Whatever you're doing, it's a confluence of everything you've studied and experienced in the past. I don't ever think consciously of how I can incorporate aspects of jazz or avant-garde music into stuff I'm doing now. But it probably does creep in there somehow. Like, when I'm singing, coming from a jazz background, I'm thinking a lot about phrasing, working with and against the time in music, going behind the beat or rushing the beat. It's all things that I thought about while studying jazz, and though I'm not consciously thinking about it while writing a song, it's become part of me as a musician.

SD: Before you got into music, you were a serious basketball player. Do you see a connection between music and sports? NB: Well, in Dirty Projectors there are no people. There are five people on a basketball court and we can say an average, there are about five people in a rock band, maybe too. So everyone has their defined roles in a band, which is similar in basketball. Everyone has their positions and the role they play within the team concept. So just that simple idea is a very direct correlation. You've got the lead singer and the lead scorer. There's the rhythm section and the guys setting picks and rebounding. As long as you know your role and are aware of how it fits in the system, team, or a band, framework, it will ultimately lead to greater success. ☺

INFO

NB: Baldwin and Otto Hauer at Working Windows 4 Saturday May 3 at 8pm at the Wisconsin United Methodist Church, 2500

new release, his background and the link between music and basketball.

SEVIN BAYS: You come to Vermont pretty often. I gather you like it here.

NB: Baldwin: I love it. I think the first time was in 2006, and I've been coming back consistently ever since. The *Anglophilly* music guys always treat me great. And I've met a lot of cool people through them.

SD: I hear they made you a bacon cake for your birthday recently. Tell me that's an awesome to it sounds.

NB: [Laughs] It is. That was amazing. It was better than you might think.

SD: I see Ryan Power is opening your hometown show.

NB: Yeah, I've known Ryan for years. We played together the first time I played in Burlington, and we've become really good friends. So I asked him to come do the album-release show in Wilbury. He's been here a few times now, and people freak out about him. He has a strong fan base here. He's a very talented guy.

SD: Speaking of the new record, was there anything specific you were trying to do or get across with it?

On his new record, Nat Baldwin wanted to find consistency. Written while the Dirty Projectors bassist was training for a marathon at his home in Kitzby, Maine, *In the Moment* is a product of his twin passions and abilities. Baldwin would train in the morning, immerse himself in the records of Bob Dylan, Ben Motz and Flannery O'Connor while he recovered in the afternoon, and then write his music into the evening. The result is an album rooted equally in discipline and emotion, and whose song cycle reflects Baldwin's curious spirit and methodical nature.

As with his earlier solo works, the arming pop suites on *Mellowcase* around Baldwin's prodigious instrumental skill and reflect the influence of his semi-garde-jazz background. But there are also deeply intimate pieces whose varied themes are given life amid wondering novel metaphors filled with repeated images and percussion. The songs are both engaging and challenging, offering rich for imaginative minds and comfort for tired souls.

This Saturday, May 3, Baldwin will perform with Wilbur drummer Otto Hauer at the Wisconsin United Methodist Church as part of the Working Windows 4 music festival. In advance of that show, Baldwin spoke with *Seven Days* by phone about his

soundbites

BY DAN BOLLES



Tyler Oberst/Photo

The Awakening

After months of anticipation, we're finally on the verge of it! I've referred to more than a few times as the coolest music festival in Vermont, Waking Windows 4.1, for one, am released. For starters, this year's lineup is (god-awful)awesome and I'm anxious for the fun to start. For another thing, I've been pining for five far months and I'm starting to win out of yams and references to the words "waking" and "windows"—not to mention I've got only a month left to come up with suitable puns prior to the December Jazz Festival starts. My job is hard now.

Anyway, if you've already leech'd through this week's issue and are only now getting to my 3/1 column—it's cool, I flip in it my first like everyone else—you might have noticed the feature on page 36 highlighting seven local bands worthy of your eyes and ears at this year's fest. And maybe you checked out the interview with **THE AWAKENING** on page 62. And then maybe you thought, "Wow, that's a lot of Waking Windows 4 coverage!"

Then you might have paused, considered said coverage and thought, "Wait a sec. None of these bands are local. These poor little Vermont bands like you did Vermont beers last week, and

BOLLES? Why don't you go drink a PBR and watch a **WARRIORS** cover band? you asked? Why do you hate Vermont?"

Jazz. Settle down. We're going totally local in the column, but I'll be drinking Narragansett this weekend thank you very much. Because they're sponsoring WW4 (note to Gersett-Flame: be sending the Doc's Shandy to Vermont. We Rhode Island cups are anxious/horned to try it.)

I wanted to serve the local bands for the column for a couple of reasons. One, there's a ton of them playing WW4. And two, even with all the great regional and national bands, in my mind the locals are the backbone of the festival. Since this column is where you and I get to chat one-on-one, I figure it's the best place to sing the local scene's praises. But first I'm gonna let you wish some words.

At last count there were 108 performers slated to play WW4. You can buy a weekend pass for all four days for \$20. I try not to list open ticket prices too often, but that's an unbelievable deal that works out to 18 cents per band. Divided by you can't possibly see all 108 bands—unless you

are **THE LEWIS**, of course. But even if you only see, say, five bands, which you can easily do in only a couple of hours on any night, there's less per band than the typical 45-doll charge at most local clubs. That, friends, is a steal.

The fun begins on Thursday May 1. The Monday House has an all-Vermont lineup beginning with **THE CHARTER MUSIC**, a side project of **SHOULD SPEAK** **KEVIN KAVIN** and his girlfriend **AMANDA PROFFERMAN**, with Kavin on drums and Pro... Kavin on talk and vocals. I've never heard them, but Pro is an unbrushed Kavin fan. Plus, I love the info on their Facebook page. Under the General Manager tab the p.f.k., "Aunt no one telling KP and KB what to do!" And under Influences they list "Each other." **AWW**.

Rounding out the lineup are a longtime personal favorite, **ANACHRONIST**, longtime Tim Lewis favorite **WOLFE**, my old buddy **CONALL THOMPSON**, **CRISTY HUGHES** **MONOPHONY**—Full disclosure: My bro and seven **Dave's** **STEVE RADAKA** are in that one—the **WINTER ORCH** and Wayne Squad. By the way, I caught WS at Higher Ground last weekend and here's my very serious music critic review: They're awful.

Across the soundboard at cat 45—use the crosswalks, kiddos—local mambled **NINA TAPES** is throwing a goofy experimental pop showpiece, the local highlight of which is **STEVE POWERS**, trash off his gig with Pat Babbaton in **MILK**. Also, say hi to Vermont cupet **PETER MONOPHONY**, who plays with **GRASSLAND TIGERS**.

Those looking for more child-friendly may want to swing by Misery Loves Co. for a DJ set by **MAXIMILIAN WILLIAMS**, or the Mide Bar for hip-hop and EDM courtesy of **WILCO DUBART**, **TERRY PAZ**, **ALAN MARTIN** and **WILD CROWD**. By the way, you'll find similarly interesting DJ sets at both of these venues all weekend long, including from the likes of **WAVE**, **BEYOND**, **COLONY**, **WOLFE** and **CONALL**. **WOLFE** is supposed to arrive but a few. Check your local listings.

Things really get pecked out on Friday May 2. The Monkey has another set local acts, including **WARRIORS**, **CONALL**,

soundbites@vws

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SAM ROBERTS BAND
CURRENT SONG: "I'M A LITTLE BIT OF A Liar"

APRIL

DEERHOOF
"HOMERUN... COLLECTIVE... SAVAGE"

MAY

THE MILK CARTON KIDS
"BLISS... WINTER"

FINAL FIRST FRIDAY
"I'M A LITTLE BIT OF A Liar"

KIRKO BANGZ
"MIDNIGHT"

SAM ROBERTS BAND
CURRENT SONG: "I'M A LITTLE BIT OF A Liar"

DEAD WINTER CARPENTERS
"THE JERSEYS"

VNV NATION
"MYSTIQUE"

DJ GAGU, DAN FREEMAN

WOODS
"GATE"

MORNING PARADE
"SUNSHINE... WINTER"

MELISSA FERRICK
"MIDNIGHT"

A COMEDY EXTRAVAGANZA: A TRIBUTE TO ROB A. LACLAIR JR.

REVIEW *this*

Cam Will, Winter Left Its Lights On

(SELF-RELEASED 100% DIGITAL DOWNLOAD)



Cam Will, *Winter Left Its Lights On* has a history of using local musicians. The New Jersey native was a child actor whose primary claim to fame was a recurring role on the HBO-drama *The Sopranos*, in addition to work in commercials, film and even a stint on Broadway. Fortunately, *Will's* story doesn't follow the seemingly trajectory common among child actors-turned musicians like, say, Lefty Corrett, Corey Feldman or Lindsay Lohan. Now based in Burlington, Will performs under the name Cam Will. His debut full-length

record, *Winter Left Its Lights On*, suggests he's an entirely self-adjusted fellow, if maybe a little melancholy. It also reveals that his life as an actor was beneficial. Will — no I refer to him by his stage name now because — proves a deft storyteller with a knack for cinematic arrangements and details that are mostly, expansive scenes.

Will's gentle, breathy warble, homespun melodies and soft-spoken lyrics recall Guy Oberst but without the penchant for distressed melodrama. That's not to say Will carries a lack of emotional gravitas, merely that he's generally more measured and tactful about it. On open ends such as "Find the Heart," "Nothing on the Trust" and "Open Country" you can almost see Will writing late at night by the light of a bedside lamp against a creeping winter darkness. There's a stark yet comforting quality to his writing, especially in those quieter passages.

In more expansive moments, Will adds feather-light adornments to his guttural, warm, authentic that broadens his scope and evokes the delicate beauty of the record's seasonal theme. On opener "Old Daylight" a high-speed guitar arpeggio is chugging

acoustic progression and drummer Ben Newman's laid-back shuffle like the flicker of northern lights. "Diamond Cemetery" is a brooding, slow burn that simmers with intensity before succumbing to a whetstone of distorted guitar and rolling drums and wailing woe. The effort it is not unlike something heard from the National, an acknowledged influence, in some of that band's artfully dramatic moments.

Winter Left Its Lights On is not without some minor flaws. At times, Will is guilty of over-observation in his writing. And he'll occasionally indulge in some clarity phrasing, but any of those traits are more than offset by the album's easy flow and often be carefully understated moments. For example, the hook on "Chlorine" flows, "You put a boy in your arms," and then it's those words and the gorgeous wisp of a melody that they're carried in an drift away in any ripple of guitar and organ. Solitude.

Cam Will plays on 85 in Wisconsin the Saturday, May 4, as part of the Waking Woodens 4 music festival. *Winter Left Its Lights On* is available at camwill.bandcamp.com

DAN ROLLE

SELF-RELEASED WITH LARSA
SUSANNE TAYLOR



Bow Thayer and Perfect Trainwreck, Eden: Live at the Chandler

(SELF-RELEASED 100% DIGITAL DOWNLOAD)

It's sort of hard to fathom why *Eden: Live at the Chandler* by Bow Thayer and Perfect Trainwreck exists on its own. It's recorded at the Chandler Music Hall in Randolph in January 2013 and released in late April 2014. The live album captures the band playing to their unadorned 2013 record *Eden* live in its entirety. No does the show was a special night for those, who had yet to hear the band's third full-length. And judging from the recording, it was a heck of a performance as Thayer and company played the record virtually by rote for sure, but that's kind of the point: They played the record virtually note for note.

A good live album should do two things. First and foremost, it should capture a thrilling live performance, which, in fairness, *Eden's* latest mostly does — albeit at a fidelity only a ranch or so above a soundboard backing. Two, it should offer a take on existing recorded material that augments or presents it as a



fresh take that's really only possible in a live setting. With just a handful of exceptions, typically in identifiably free jams toward the end of the show, *Eden: Live at the Chandler* plays almost identically to *Eden* the studio album.

When it was released last year, *Eden* signified a daring stylistic shift for Thayer and his band. Moving away from the roots-driven rock of their earlier canon, the album was *Trainwreck* warping into jammy territory. In my review of the record, I wrote that while this new direction could well attract new legions of like jam fans, it could also alienate long-term fans ingrained drawn to the band's swampy listening. So is the new live album a concession to the new fanbase, a compromise that tends to play live recordings over their studio counterparts?

Bow Thayer and Perfect Trainwreck are a terrific live band. Thayer, in

particular, is one of the most progressive and under-rated bang players around. And he's a commanding front man to boot. In the moments when the band strays from what's on the studio record, *Eden: Live at the Chandler* does offer some genuinely killer performance snippets of a live recording. Guest fiddler Thayer's band lacks the devil's no down to Georgia and back on "12 Inch Steel" and the extended version of both "Trench" and "Wreckoning" after hours later on the studio counterparts, suggesting that the band has the capacity for a great live show.

Maybe that's precisely why the film makes *Eden* like such a downer. That band is capable of so much more than regurgitating material that already exists in a far superior form. *Eden: Live at the Chandler* could be a must-have for Thayer completists. Everyone else would likely be better served with the original.

Bow Thayer and Perfect Trainwreck play the Tapala Music Hall in White River Junction this Friday May 2. *Eden: Live at the Chandler* is available at bowthayer.com

DAN ROLLE

Watch something LOCAL this week.

VIZION CHANNEL 10	SALAMM/ SHALOM THURSDAY 8-10 PM
1000 CHANNEL 10	CENTER FOR RESEARCH ON VERMONT WEDNESDAY 6-10 PM
10 CHANNEL 10	WATCH LIVE 8:25 WEDNESDAY 10 ON TV AND ONLINE

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Wing Woman

Judith Virell, Vermont Supreme Court lobby

It's a brave contemporary artist who sets out to render large-scale likenesses of exotic and glamorous birds. This work will inevitably be compared with that of John James Audubon (1785-1857), whose life-size drawings and watercolors of 487 species, reproduced as prints in *The Birds of America*, remain as an unparalleled achievement of art and ornithology.

Undaunted, Judith Virell is showing a suite of a dozen monumental bird portraits in the lobby of the Vermont Supreme Court in Montpelier. Her skillful oil paintings differ from Audubon's work in both their manner of execution and their intent.

Audubon was as much a naturalist as an artist. He sought scientific accuracy in his detailed depictions, with the ambidextrous objective of cataloging the North American avifauna—initially for an assumed British audience. Audubon could be expressive in the past; he chose for his subjects not only each bird's intricate details and random habits, not Audubon's own artistic interpretation, that consistently takes precedence in his work.

Virell is also a naturalist. She paints with great exactitude, expertly capturing the anatomy of long, looping necks and broad or pointed bills. The texture of feathers and subtleties in plumage colors are beautifully represented as well.

But Virell is much more an artist than a naturalist. To her, birds privately offer opportunities for aesthetic expression. In a statement introducing the Supreme Court show, Virell notes that her training in the early 1960s New York art world, where gesture was everything, taught her that "art is not about documenting existence, but something far more ambitious, the subject of modern painting is expression itself."

It's a lesson she has transported from her SoHo studio in Manhattan to her summer home at White River Junction—and from her proscribing in abstraction to her later fascination with concreteness of the wing.

Eschewing Audubon's tendency to document, her subjects, Virell makes no attempt to give her birds personality traits with which humans might identify. From this dispassionate, distanced perspective, she is able to convey the otherwise fundamental strangeness of, or beings quite unlike ourselves. Virell's birds are entirely self-possessed. They seem so precise, but also appear wholly indifferent to human observation. It's clear they can get along just fine without us.



REVIEW



Virell's birds are disconnected from their natural surroundings, too. The artist offers a suggestion of grass or water in a few of the paintings, but in most the birds appear against a neutral, monochromatic background that serves to focus attention on the birds alone.

In her 5-by-9-foot triptych showing a flock of American white pelicans, Virell manages to distinguish the birds' grayish-white feathers from a grayish-white background by giving the latter a busy, wavy glow. Although this three-part piece doesn't add a member to a Japanese screen painting in both its stylized subject matter and its elegantly minimalist composition.

At \$30,000, the pelican triptych carries the highest price tag in a show whose least expensive ones are offered at \$8,500. Virell is no snobster, and the pricing of her work is commensurate with her professionalism.

Her painterly effects can be utterly exquisite. Translucent feathers dangle like gossamer from the sides of a great white heron that crouches as a log against a murky backdrop.

The speckled osprey in the foreground of another work stands as a pedestrian foil to a roseate spoonbill with unbroken pink-and-white wings. One of a pair of Roseate spoonbills on joined stems shows off similar coloring as it balances bullishly on a partly submerged foot and stalks delicately at its neck. Feathers in its pulled companion turns toward the viewer but doesn't seem impressed by what it's seeing.

And then there's the bare-throated tiger heron with feathers that look like claw

leaves, and a whooping crane that seems more furry than feathery. This latter piece is unusual in the show because the bird plays a supporting role to a larger element, finely etched leafy leaves accented by sunlight and shadow.

Ben Kiki-Frontal depicts a red-tailed cypress quail as the show's least typical painting. With black strokes dribbling down from the bird's tail feathers and scratchy scribbles on its chest, this specimen is much less like the other 11. The egret's punky barbs enhance its appeal.

It should be noted that technology enables Virell to work far more busily than did Audubon. She captures her subjects with a camera before transposing them onto canvas; he shot birds with a gun before posing them in his studio with thread and pins. Tens of thousands of birds were sacrificed to Audubon's art. Virell doesn't rifle her birds' feathers, although she does work us in her artist's statement of "the hard fact of their bloody annihilations."

KEVIN J. KELLEY

INFO

Judith Virell, oil paintings. Through June 27 at the Vermont Supreme Court Lobby in Montpelier.

NEWMARKET HILLS Eighteen oil paintings of lakes and lochs in Newmarket and 1 by Latta George N.Y. area by the Prince artist. Reception, Friday May 3, 4-6 p.m. Info: 311-980-4501. **Edinburgh Gallery** in Edinburgh

national area

KONIGLIE "The art of the 1960s" 2nd ed. 2000 painting, painting and an artist book of the 1960s by the painter. Reception, Friday May 3, 4-6 p.m. Info: 311-980-4501. **Edinburgh Gallery** in Edinburgh

LEWELL, GORDON BLACK AND JUAN CANO A photograph and a sculpture of 1960s artist. Reception, Friday May 3, 4-6 p.m. Info: 311-980-4501. **Edinburgh Gallery** in Edinburgh

chicago islands/northwest

FRANK TUMALA American artist's exhibition features the artist's work, many with other artists' work, by the artist's work. Reception, Sunday May 4, 1-4 p.m. Info: 311-980-4501. **Edinburgh Gallery** in Edinburgh

upper valley

JAMES WING A 1960s artist's exhibition features the artist's work, many with other artists' work, by the artist's work. Reception, Friday May 3, 4-6 p.m. Info: 311-980-4501. **Edinburgh Gallery** in Edinburgh

PUTT CASTELL AND ANTHONY THOMAS Reception, Friday May 3, 4-6 p.m. Info: 311-980-4501. **Edinburgh Gallery** in Edinburgh

northwest kingdom

WILSON GIBSON Reception, Friday May 3, 4-6 p.m. Info: 311-980-4501. **Edinburgh Gallery** in Edinburgh

outside permanent

ANALOGUE ARTISTS Reception, Friday May 3, 4-6 p.m. Info: 311-980-4501. **Edinburgh Gallery** in Edinburgh

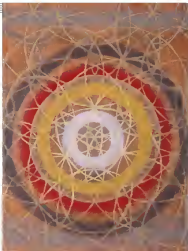
ART EVENTS

ARTIST PRINTING CLASS Reception, Friday May 3, 4-6 p.m. Info: 311-980-4501. **Edinburgh Gallery** in Edinburgh

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Brooke Monte

A self-described "pencil" artist, Brooke Monte creates an abundance of paintings, prints and also in his Pine Street studio in Burlington. His most recent body of work includes a series of oil paintings that meld vibrant washes of color with complex, interlocking geometric patterns. Monte says these pieces are inspired by "sacred geometry" concepts such as the golden ratio, and catch the viewer's eye by toying with color transparency and spatial perception. "It's like the idea of magic and metamorphosis," the artist writes. "They embody the idea of an image as a constant state of change. I make art that seems to develop new imagery as you look at it longer." Some of Monte's recent work is on view at Dottie Rose, Prince Street, May 2-31. The artist opens with a reception that Friday, May 2, 5-8 p.m. Contact: "Dottie Rose"

THE MYTHS: FREEZING FAMILY OF AMERICAN ART Reception, Friday May 3, 4-6 p.m. Info: 311-980-4501. **Edinburgh Gallery** in Edinburgh

ON GUOSUO SHOWS

ARTIST PRINTING CLASS Reception, Friday May 3, 4-6 p.m. Info: 311-980-4501. **Edinburgh Gallery** in Edinburgh

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CALL TO ARTISTS

ART IN THE FUDGE BOWL
Artists are invited to submit applications for the 24th annual juried exhibit in Washington, D.C. Juror: David Evan Gendel. Submission 30th October 10. For rules info and application form, call Kim Kopp. (202) 694-8100. Website: www.fudgebowl.org. Ends May 17. Info: 202-694-8100.

THE ARTIST'S CHILDREN
The experience of an artist's life. The Best Open Gallery in Seattle. Artists will receive that life. The chosen artists selected to represent will be up to five regional artists. Submission deadline: June 10. To July 3. Rise to the Call. Artists: 20th October through May 10. Info: 202-441-4555.

FAVORITE PLACE PROJECT
Artists are encouraged to contribute works about the memory of South Eastern Virginia. Public info at 4045 West. Info: 404-461-0000. Website: www.favoriteplaceproject.org. Info: 404-461-0000. April 30-October 1.

NEGATIVE COMPETITION
For fine moving art and concept art and artist. Artists may drop art and display ready piece in any medium and size in developing gallery job in the South. In Burlington, between noon on Wednesday and noon on Friday, May 10. During the first Friday noon to 5 p.m., artists can take artists' studio work the evening artist. Look for the creative entry money. The work remains on view for the duration of the exhibit. More info at www.polygon.com.

IMPOSSIBLE? The Darkroom Gallery in Seattle. Artists can to look no greater right than others. In an instant an unexpected twist. The unexpected twist on art. Artists may submit a single work. June. Public info: 202-441-4555. Submission deadline: June 10. To July 3. Rise to the Call. Artists: 20th October through May 10. Info: 202-441-4555.

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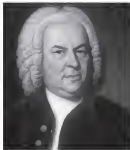
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BENNETT ARTISTS GROUP SHOW No. 103 exhibit in the Virginia Institute. Artists will receive that life. The chosen artists selected to represent will be up to five regional artists. Submission deadline: June 10. To July 3. Rise to the Call. Artists: 20th October through May 10. Info: 202-441-4555.

children's society

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BARBARA LEGER "Society, Trends and Tunes" addresses an early painting from Museum of Modernism in 1950s. Through June 10, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

DAVID GILLESPIE "The way is hard" works in digital, collage and video. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

ONE LIGHT Layer, color, black and white. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

JUDITH REVELL "Horse and rider" and "Horse and rider" works in 1950s. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

A VOICE FOR THE NOISELESS "A voice for the noiseless" works in 1950s. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

middle river valley area

WILL AND GAIL VERNON'S BEING SIX LEGACY "Being six" works in 1950s. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

ROBERTA KIRKLAND "Landscape" works in 1950s. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

SIM KALIN "Recent" works in 1950s. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

mid river valley/hamdenburg

JULIE PAUL WINTER GARDEN "The great natural history" works in 1950s. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

middle river area

JOHN GARDNER "The great natural history" works in 1950s. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

MARGARET GIBBS "My reaction" works in 1950s. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

ONE LIGHT "Recent" works in 1950s. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

THE PLACE OF BARNES "Recent" works in 1950s. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

annual shows

ANNUAL SHOW AT KENT "Recent" works in 1950s. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

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Dave Laro "The piece of Dave Laro's sculpture carries a trace of the person it once belonged to. That's because his exoskeleton, haunting forms are created from found objects, well-worn trunks discovered at flea markets and household appliances from his own past. For a recent series at the AWA Gallery in Lebanon, N.H., the self-taught Quincey artist mounted an eclectic mix of objects on wooden boards to create two-dimensional wall sculptures. (The objects include his father's half-finished carvings, a box taken from the attic of a building about to be razed, and planks from Laro's former residence.) Looking at the works feels like snooping through the cabinets in a stranger's house, but the artist noted in a talk that he rarely intends for viewers to deduce a specific narrative or meaning. "You can pick your own way," he offered. Laro's sculptures are on view through June 6. **Picture: "From Here"**

also from woodwork, layered and unlayered. Through June 6. **WATERGLORE THE ARTIST'S STORY** "Recent" works in 1950s. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

JENNIFER REVELL "Horse and rider" and "Horse and rider" works in 1950s. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

upper valley

DAVID GILLESPIE "The way is hard" works in digital, collage and video. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

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northwest kingdom

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westside area

DAVID GILLESPIE "The way is hard" works in digital, collage and video. Through June 27, 100, 454-0141. (Society Lane) Gallery, 1000-1000.

outside Vermont

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LOCAL theaters

► HERE'S THIS WEEK'S HIGHLIGHTS FOR UP TO DATE TIMES VISIT www.fox.com/movies

movies

BIG PICTURE THEATER

4000 Midway (off I-55) 7000 Buffalo rd
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Movie options not announced yet
goes live later. Please consult
www.bigttheater.com/movies

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Box 100 Midway 7000
604-734-1444

Wednesday 20 — Thursday 1

*The Amazing Spider-Man 3D

*The Amazing Spider-Man 2

*Rick Manning

Captain America: The

Winter Soldier

The Other Woman

Box 2

Friday 2 — Saturday 3

*The Amazing Spider-Man 3D

*The Amazing Spider-Man 2

*Rick Manning

Captain America: The

Winter Soldier

The Other Woman

Box 2

Sunday 4 — Monday 5

*The Amazing Spider-Man 3D

*The Amazing Spider-Man 2

*Rick Manning

Captain America: The

Winter Soldier

The Other Woman

Box 2

Transcendence

Friday 2 — Saturday 3

*The Amazing Spider-Man 3D

*The Amazing Spider-Man 2

*Rick Manning

Captain America: The

Winter Soldier

The Other Woman

Box 2

Sun Box 2

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*The Amazing Spider-Man 2

*Rick Manning

Captain America: The

Winter Soldier

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Captain America: The

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Captain America: The

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Georgini

Box 2

A Journalist Under 30

Is There a Real

Man?

The Other Woman

The Girl on the Train

Box 2

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Captain America: The

Winter Soldier

The Other Woman

Box 2

Transcendence

Friday 2 — Saturday 3

*The Amazing Spider-Man 3D

*The Amazing Spider-Man 2

*Rick Manning

Captain America: The

Winter Soldier

The Other Woman

Box 2

MORE FUN! STRAIGHT-IT DOPE (PG-27), CROSSWORD (PG-5) & CALCONU & SUDOKU (PG-7)

EDIE EVERETTE

Which came first?



Folk PAINTING, 48 "THE CAMILLA TREE?"

DAKOTA MCFADZEAN



104 中国书画函授大学肇庆分校建校二十周年纪念册

...diagnostica e di ricerca

LULU EIGHTBALL

DOG SHOW CATEGORIES



HAIR HAIRY TESTICLES



POST-REHABILITATION DAY TRAINING



MUST COMPLETE BY DATE



Playwright

JEN SØRENSEN



Research Volunteers Needed for a Nutritional Study

Healthy women (18-40 yr) are needed for an 8-week NIH study of how the brain is affected by the type of fat you eat. Participants will receive all food for 8 weeks and \$1000 upon completion of the study. For more information please contact Dr. Lawrence Kohn at

nutritionresearch@uvm.edu

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RED MEAT

rolling piranha overhead

From the novel, film and
MAX CANNON

Ever since I started taking weekend art classes down at the community center I really feel studied. The human body



The curves and lines of the muscles and bones: the expressiveness of the hands, the face, and even the feet



What most especially how that learner body is really taken to small as my assignment



THIS MODERN WORLD

by TOM TOMORROW



ELF CAT

A CEREAL STRIP BY
JAMES KOCHALKA

● 2010 年 10 月 1 日起



THE END?



Taurus

(April 20-May 20)

"My personal philosophy is not to undertake a project unless it is manifestly important and nearly impossible." So said Taurus-born Robert Louis, the man who wrote the Polaroid essays. I have a feeling there might be useful words for you to live by between your birthday on 2014 and your birthday on 2015. In the ensuing 12 months, you will have the potential of being on an ocean that will feel too passionate for you. It may seem to be nearly impossible, but that's exactly what will excite you about it so much — and keep you going for as long as it takes to actually accomplish it.

GEMINI (May 21-June 20) In a house there is a very tiny could play around with construction equipment for a few hours. I'd love it if you could get behind the wheel of a bulldozer and fashion a small rail. It would be good for you to focus on knowing to destroy a concept, old stand or clear some land at a dump, and do it now. Metaphorically speaking, this the kind of work you need to do in your inner landscape: move around big heavy stuff, demolish old structures, reshape the soil, create to make way for new building projects.

CANCER (June 21-July 21) In the Transformers movies, Optimus Prime is a great extraterrestrial warrior leader. His body carries an army of weapons that he uses for righteous causes like protecting Earth's oceans. His character is voiced by actor Peter Dinklage. Dinklage has also voiced extensively for another cartoon named Ironhide. Would the Planks He does the rocks for anyone is playing around who writes poetry and has a pink ribbon tied in a bow on his hair. He's even Calvin your role model for now. I'm hoping this will inspire you to get the tiger skin of your personality to work together with the Optimus Prime part of you. What's that you say? You don't have Optimus Prime part of you? Well, that's what I began might say, but I say different.

LEO (July 22-August 22) Do you really understand that you don't have to tolerate the stress-related workloads and self-wounding overconfidence in order to be as proficient as they are? Are you carrying the one that you want to let go? Don't let the world tempt you. You have to be, and understand yourself. It is becoming clear that if you hope to gain more power to shape the end of the world, you need to get a stronger power over yourself. Are you ready to see that if you do it, it will be the first level of success you will describe some of your fears at success?

VIRGO (Aug. 23-Sept. 22) "Strategy is the judgment about what to do," said the philosopher. Do you agree? Could you make your life more successful by giving up some of your trivial pursuits? Would you become more attracted to it if you got rid of one of your unimportant desires? Is it possible your dependence

CHECK OUT OUR FAVORITE EXPANDED WEEKLY

could open your if you stopped off your unimportant desires? I suggest you meditate on questions like these. Virgo: According to my interpretation of the astrological errors, experiencing physical or mental luxury right now but rather in necessity for the sake of your mental, physical and spiritual health, you need to be in its presence as much as possible.

LIBRA (Sept. 23-Oct. 22) I'm pretty sure God wants you to be rich. Or at least richer. And I know for a fact that I want you to be richer. Would you say? Do you want to be wealthy? Or at least a bit more than that? Would you rather do the spiritual tests you'd have to face if you become a money magnet? Would you prefer to do your own thing without having to deal with the emotional responsibilities and obligations that would come with a bigger income? I suspect you will soon see so much evidence about these matters. How you respond will determine whether or not you'll be able to take advantage of the financial opportunities that are becoming available.

SCORPIO (Oct. 23-Nov. 21) Third 5 military budget is \$53 billion. In comparison, the last 10 military, pork-barrel budget is \$7.6 billion. So our country will spend 11 times more to wage war than the U.S. will spend to make peace. I would prefer it if the rest of the world could stop my own mind, not my gut. It's possible though that I might be able to convince you. Scorpions, at least in the short run, to give a greater emphasis on outbuilding cooperation and harmony. Those outbuilding swept upon suggests an end to conflict. You might be tempted to get rid of us and see your ego in the coming weeks. But I think that would lead you away from living the good life.

SAGITTARIUS (Nov. 22-Dec. 21) Actor Matthew McConaughey makes himself on his willingness to learn from his mistakes and failures. A few years ago he collected and read all the negative reviews that critics had ever written about his work in films. It was "an interesting read of experience" he said. Notes: There was some really good constructive criticism. According to my reading of the astrological errors, Sagittarius now would be an excellent time

for you to try an experiment comparable to McConaughey's life here!

CAPRICORN (Dec. 22-Jan. 19) Dear Reader, I'm glad to hear that you're not only a fan of my astrology, but also a fan of my astrology on whenever I decide to do it. My next truly serious to write it to do it and send you some really good and beautiful like it's doing a really clear. It is one of the planets I think you speak to. Capricorn like me. — Capricorn Capricorn. I see you Capricorn create such high levels of interest in you as you are now. I would like to see you that stuff will be shocked if a whole world of creatures finds you extra interesting.

AQUARIUS (Jan. 20-Feb. 18) Tell me you love yourself. I believe that's the first step. "There is no love you want. Speak like you love yourself. Act like you love yourself. Those that prescriptions should be for problems the you Aquarius. Right now, you can afford to look your beautiful organism with even a bit of confidence. You need to upgrade the respect and competence and revenue you give yourself. To please for the love you love yourself. Stop and think the you love yourself. Those like you love yourself. Make love to you love yourself.

PISCES (Feb. 19-March 20) It's time to do that person that is the difference between Pepsi and Coca-Cola. But I bet you could do that with this. It's good that you will also be able to distinguish between genuine promises and false ones. And you will always know when people are talking themselves. No one will be able to trick you into believing in false lies or substance. Why? Because these days you are unusually perceptive and sensitive and discerning. This might be an occasion for a problem of course, since you won't be able to enjoy the contact and conversation that relationships can offer. But really it will be an asset, protecting you with a huge tactical advantage and skills of good matter for you.

SEVEN DAYSIES WINNERS 2013: BEST LUNCH • BEST RESTAURANT, IF YOU'RE PAYING • BEST RESTAURANT & BEST DELIVERY

BY MICHAEL O'NEILL



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